

7822.2.13.

The Whole Body

Of Antient and Modern

ARCHITECTURE:

COMPREHENDING

What has been said of it by these *Ten* Principal AUTHORS who
have written upon the FIVE ORDERS,

Viz. {	PALLADIO and	D. BARBARO and	BULLIANT and
	SCAMOZZI,	CATANEO,	DE LORME,
	SERLIO and	LB. ALBERTI and	Compared with one
	VIGNOLA,	VIOLA,	another.

Also an Account of *Architects* and *Architecture*, in an Historical,
and Etymological Explanation of certain *Terms* particularly used
by *ARCHITECTS*.

With *Leon Baptista Alberti's* TREATISE of STATUES.

The three *Greek Orders*, DORIQUE, IONIQUE, and CORINTHIAN,
comprise the *First Part* of this *Treatise*.

And the two *Latine*, TUSCAN and COMPOSITA the *Latter*.

Published for the Benefit of Builders, Limners, and Painters.

By JOHN EVELYN *Esq*; Fellow of the *Royal Society*.

Adorned with Fifty one Copper Plates.

LONDON,

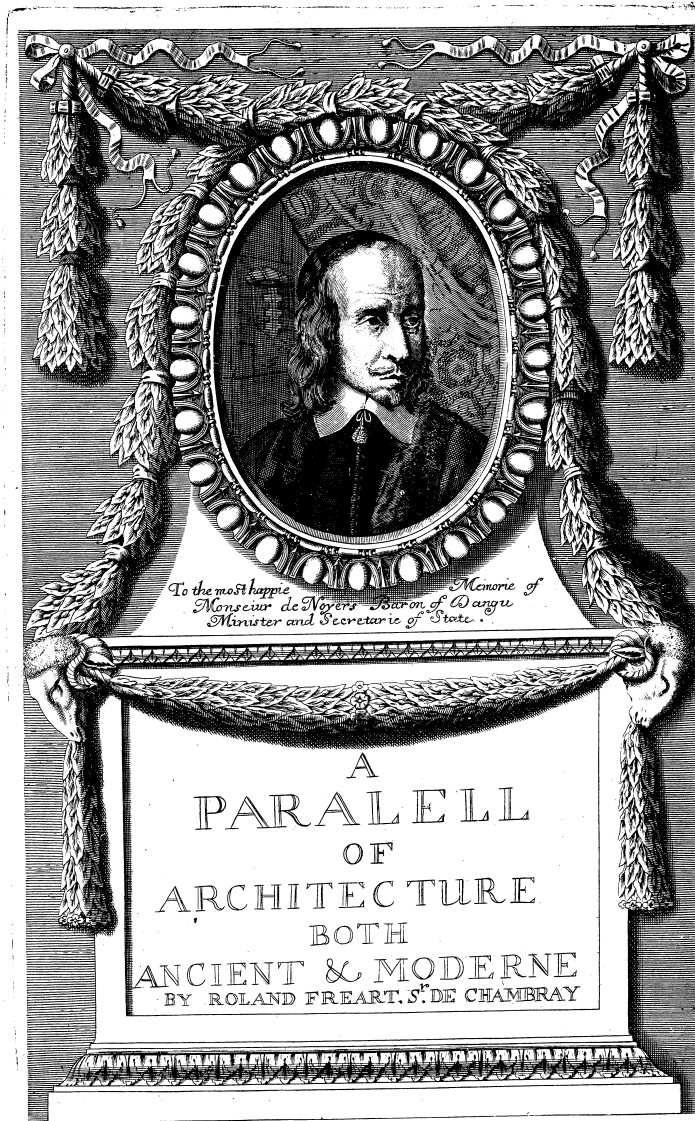
Printed for J. P. Sold by C. Wilkinson, T. Dring, C. Harper,
R. Tonson, and J. Tonson. MDCLXXX.

Imprimatur.

Liber hic cui Titulus (*A Parallel of Architecture the Antique with the Modern*) ut quod melius est eligatur.

Ex Aedib. Lambethanis Nov. 21. 1663.

J. Franck S. T. P. Reverendissimo in Christo Patri, ac Dom. Dom. Gilb. Archi-Ep. Cantuar. à Sacris Domesticis.



To the
Most S E R E N E
M A J E S T Y
O F
CHARLES
T H E
S E C O N D.

SINCE the Great Augustus vouchsafed to patronize a Work of this nature which was Dedicated to him by Vitruvius; I had no reason to apprehend Your Majesty would reprove these Addresses of mine, if, in presenting You with those Antiquities on which that excellent Master form'd his Studies, I intituled Your Majesty to a VVork so little inferior to it, and so worthy to go in paragon with it. And indeed to whom could I more aptly Inscribe it? a Discourse of Building, than to so Royal a Builder, whose august attempts have already given so great a splendor to our Imperial City, and so illustrious an Example to the Nation! It is from this contemplation, Sir, that after I had (by the Commands of the
a 2
Royal

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Royal Society) endeavour'd the improvement of Timber, and the planting of Trees, I have advanced to that of Building as its proper and natural consequent: Not with a presumption to incite, or instruct Your Majesty, which were a vanity unpardonable; but by it to take occasion of celebrating Your Majesties great Example, who use Your Empire and Authority so worthily, as Fortune seems to have consulted her reason when she poured her favours upon You; so as I never cast my Eyes on that generous Designation in the Epigram

Credis ob hoc me Pastor opes
fortasse rogare
Propter quod vulgus, crassa-
que turba rogat? &c.
Est nihil ex istis: superos, ac
sydera testor.
Ergo quid? ut donem, Pa-
stor, & ædificem.
Mart. Ep. L. 9.

—ut donem, Pastor, & ædificem.

without immediate reflections on Your Majesty, who seem onely to value those royal advantages you have above others, but

that you may Oblige, and that you may Build. And certainly, Sir, Your Majesty has consulted the noblest way of establishing Your Greatness, and of perpetuating Your Memory; since, whilst Stones can preserve Inscriptions, Your Name will be famous to Posterity, and when those Materials fail, the Benefits that are engraven in our Hearts, will outlast those of Marble. It would be no Paradox, but a Truth, to affirm, that Your Majesty has already Built and Repair'd more in three or four Tears (notwithstanding the difficulties, and the necessity of an extraordinary Oeconomy for the publick concernment) than all Your Enemies have destroy'd in Twenty;

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Twenty; nay then all Your Majesties Predecessors have advanc'd in an Hundred, as I could easily make out, not only by what Your Majesty has so magnificently design'd and carried on at that Your antient Honour of Green-VVich, under the conduct of Your most industrious and worthy Surveyor; but in those Splendid Apartments, and other useful Reformatiōns for security and delight, about Your Majesties Palace at VVhite-Hall; the chargeable covering, first Paving and reformation of Westminster-Hall; care, and preparation for Saint Paul's, by the impiety and iniquity of the late confusions almost Dilapidated: With what Her Majesty the Queen Mother has added to her Palace at Sommerfet House in a Structure becoming her Royal grandeur, and the due veneration of all Your Majesties Subjects for the honour She has done both this Your native City and the whole Nation Nor may I here omit (what I so much desire to transmit to Posterity) those noble, and profitable amœnities of Your Majesties Plantations, wherein You most resemble the Divine Architect; because Your Majesty has propos'd in it such a Pattern to Your Subjects, as merits their imitation, and profoundest acknowledgments, in one of the most worthy, and Kingly Improvements that Nature is capable of. I know not what they talk of former Ages, and of the now contemporary Princes with Your Majesty; These things are visible; and should I here descend to more Particulars, which yet were not foreign to the subject of this Discourse, I would provoke the whole World to produce me

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me an Example parallel with Your Majesty, for Your exact judgment, and mervailous ability in all that belongs to the Naval Architecture, both as to its proper tearms, and more solid use, in which Your Majesty is Master of one of the most noble, and profitable Arts that can be wished in a Prince, to whom God has design'd the Dominion of the Ocean, which renders Your Majesties Empire Universal; when by exercising Your royal talent, and knowledg that way, You can bring even the Antipodes to meet, and the Poles to kiss each other; for so likewise (not in a Metaphorical, but natural sence) Your equal and prudent Government of this Nation has made it good, whilest Your Majesty has so prosperously guided this giddy Bark through such a Storm, as no hand save Your Majesties could touch the Helm, but at the price of their temerity. But to return to that of Architecture again (for it is hard not to slide into the Panegyric, when once one begins to speak of Your Majesty) I am witness not only how pertinently You discourse of the Art, but how judiciously You contrive; and as in all other Princely and magnificent things Your Notices are extraordinary, so I cannot but augure of their effects, and that Your Majesty was design'd of God for a blessing to this Nation in all that can render it happy, if we can have the grace but to discern it, and be thankful for it.

This is, Sir, the glorious Idea which I have conceiv'd of Your Serene Majesty, and which I propose
for

DEDICATORY.

for as emulous an Example as any Age has hitberto produc'd; nor can there anything be added more, but that permanency which the rest of Your Virtues do promise us: If such were those glorious Hero's of old, who first brought Men out of VVildernesses into Walled and well built Cities, that chased Barbarity, introduced Civility, gave Laws to Republicues, and to whose rare Examples and Industry we are accomptable for all that we possess of useful in the Arts, and that we enjoy of benefit to the Publique; how much cause have We in these Nations to rejoyce, that whilest Your Majesty pursues these Laudable Undertakings, that Race of Demy-Gods is not altogether extinct! And if after the support of Religion, and the establishment of Laws, the Perfection of Sciences be the next in order to the Well-being of a State, This of Architecture (as one of the most beneficial, and useful to Man-kind) owes her renaascency amongst Us to Your Majesties encouragements, and to as many of those Illustrious Persons as by their large and magnificent Structures transcribe Your Royal Example; in particular, my Lord high Chancellor of England, my Lord high Treasurer, and my Lord the Earl of Saint Albans, whose memories deserve this Consecration;

I have now but one thing more to speak, Sir, and that is for the reputation of the Piece I present to Your Serene Majesty: It is indeed a Translation; but it is withall the marrow and very substance of no less

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less than ten judicious Authors, and of almost twice as many the most noble Antiquities now extant upon the bosom of the Earth; 'twere else a difficult Province to conceive how one should entertain Your Majesty without a Spirit and a Subject worthy Your application. There is something yet of addition to it, which is new, and of mine Own, the defects whereof do supplicate Your Majesties pardon; to say nothing of the difficulty of rendring a VVork of this nature intelligible to the vulgar, and not unworthy the Stile of a Gentleman; seeing it is not the talent of every one who understands a Language, unless he also understand the Art; But these may seem to defer to my own Glory, which is conspicuous in nothing so much, as in laying it at Your Majesties Feet, and the permission of using that Sacred Name to protect

Says Court
20. Aug. 1664.

S I R,

Your Majesties ever loyal,

most obedient, and

faithful Subject

J. EVELYN.

TO
S^r JOHN DENHAM,
K N I G H T
OF THE
H O N O U R A B L E O R D E R
OF THE
B A T H,
SUPERINTENDENT and SURVEYOR
OF HIS
MAJESTIES
BUILDINGS and WORKS.

S I R,



T is now some ten years since, that to gratifie a friend of mine in the Country, I began to interpret this Parallel; but other things intervening, it was lay'd aside, and had so continu'd without thoughts of resumption, had not the passion of my worthy Friend M^r. Hugh May to oblige the Publick, and in commiseration of the few assistances which our Workmen have of this nature (compar'd to what are extant, in other Countries) found out an expedient, and by procuring a most accurate Edition of the Plates, encourag'd me to finish what I had begun; and to make a willing Present of my labour and of whatever else I was able to contribute to so generous a designe.

* b

Sir,

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Sir, I am not to instruct *you* in the merits and use of this excellent *Piece*; but it is from your approbation and particular influence, that our *Workmen* ought to esteem it, and believe me too when I affirm it: That the Ten *Authors* in this *Assembly*, which compose both so many, and (for not being vulgar) unintelligible *Volumes*, will neither afford them so full instructions in the *Art*, nor so well enable them to judge, and pronounce concerning the true *Rules* and *Maxims* of it as this one *little*; but incomparable, *Collection*. You well know, that all the mischiefs and absurdities in our modern *Structures* proceed chiefly from our busy and *Gothic* triflings in the *Compositions* of the *Five Orders*; and that an able *Workman*, who is *Master* of his *Art*, and has a true relish indeed, carries on all his undertakings with applause and satisfaction: That there is not in the whole *Catalogue* of *Authors* who have *Written* on this Subject, a more safe, expedite and perfect guide than this *Parallel*; where, from the noblest *Remains* of *Antiquity* accurately *Measur'd*, and perspicuously *Demonstrated*, the *Rules* are lay'd down; and from a solid, judicious, and mature comparison of *modern Examples*, their *Errors* are detected; so that were but a little more pains taken by our young *Architects* and their *Subsidiaries*, about the easier *Principles* of *Geometry*, the *Rudiments* of *Perspective*, and a ready address of well *Designing*, we might by the conversation of this *Author* alone, promise our *Country*, and the *Age* to come, a miraculous improvement of their *Buildings* in a short time. Nor would this be in the least, to the augmentation of their *expenses*; since there is nothing costs dearer, and displeases more, than our undigested contrivances, and those intolerable defects which we have enumerated. It is from the *asymmetrie* of our *Buildings*, want of *decorum* and proportion in our *Houses*, that the irregularity of our *humors* and *affections* may be shrewdly discern'd: But it is from His *Majesties* great *Genius*, and the choice he has made of such an *Instrument*, that we may hope to see it all reform'd; it being in so worthy an imitation of that magnificent *Emperour*, that touch'd with the like indignation at the *Encroachments* and *Deformities* of the publick *Edifices* and *Water*, caus'd a like reformation also; so as we may now affirm of *London*, as the *Poet* once of *Rome*,

Nunc

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Nunc Roma est, nuper magna taberna fuit.

that it now begins to have the face of a *City* indeed. And truly it is an improvement so extraordinary which it has receiv'd since His *Majesties* gracious influence upon it, that should I have been silent of His *praises*, I might justly apprehend *mox lapides clamatu*ros, that the very *Stones* would cry out and become vocal: But neither here must I forget what is alone due to you *Sir* for the reformation of a thousand deformities in the *Streets*, as by your introducing that incomparable form of *Paving*, to an incredible advantage of the *Publick*; when that which is begun in *Holborn* shall become universal, for the saving of *Wheels* and *Carriages*, the cure of noysom *Gutters*, the disobstruction of *Encounters*, the dispatch of *Business*, the cleanliness of the *Way*, the beauty of the *Object*, the ease of the *Infirm*, and the preserving of both the *Mother* and the *Babe*; so many of the *fair-Sex* and their *Off-spring* having perish'd by mischances (as I am credibly inform'd) from the ruggedness of the unequal *Streets*, &c.

But I know not *Sir*, how these *Instances* may be relish'd and valu'd amongst the *vulgar*, nor am I much solicitous; sure I am, that more has been done for the *Ornament* and *Benefit* of the *Publick* in *two years* time, than your *Self*, with the *Comissioners* who undertook the *Inspection*, have acted, then in *five hundred* before: They were not a foolish or impolitic *People*, who from the very *Principles* of *humanitie*, destin'd for the ease of their *Subjects*, so many spacious *Waies*, cool *Fountains*, shady *Walks*, refreshing *Gardens*, and places of publick *Recreation*, as well as stately *Temples*, and *Courts* of *Justice*, that *Religion* and the *Laws* might be published with the more *pomp* and *veneration*: And if his *Majesty*

Abstulerat totam temerarius insti-
tor urbem,
Inque suo nullum lumine limen
erat.
Jussisti tenues Germanice, crescere
vicos;
Et modo quæ fuerat semita, facta
via est.
Nulla catenatis pila est præcincta
lagonis;
Nec Prætor medio cogitur ire
lito.
Stringitur in dextra nec cæcanovacula
terribæ,
Occupat aut totas nigra popina
vias.
Tonsores, Campo, Cognus, Lanus sua
limina servant.
Nunc Roma est, nuper magna ta-
berna fuit.
Mart. Lib. 7. Epig. 60.

The particulars of that reformati-
on in Rome so much resembling
what His Majesty has commanded
for the cleansing, and enlarging
the Streets, the demolition of
Bulks, and other Obstacles, that
the whole Epigram merits the ap-
plication.

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jeſty, with your pains and induſtry, hath contributed to *ſomething* of *all* this, it is *that* for which the whole *Nation* becomes obliged; as the promoting of ſuch *publick* and *uſeful Works* (and eſpecially that of *Building*) a certain Indication of a *prudent Government*, of a *flourishing* and *happy People*: So that if there remain but *one thing* more to be deſir'd in order to the *Conſummation* of its perfect *felicity*; how infinitely were it to be *wiſhed*, that whileſt the *beautie* and *benefit* of the *City* increaſed in *one part*, the *Deformity* and apparent *Ruine* of it might ceaſe on the *other*: But this we are to hope for, when, to bring this *monſtrous Body* into ſhape, and ſcatter theſe ungovernable *enormities*, either the *reſtraint* of *Building irregularly* ſhall poliſh the *Suburbs*, or (which I rather could wiſh) ſome *royal Purchase* contract and demolish them. But *Sir*, I have done, and I know you will pardon this *Zeal*, and accept of this expreſſion of my profound reſpects from

S I R,

Your moſt humble Servant

J. EVELYN.

Amico optimo & Chariffimo

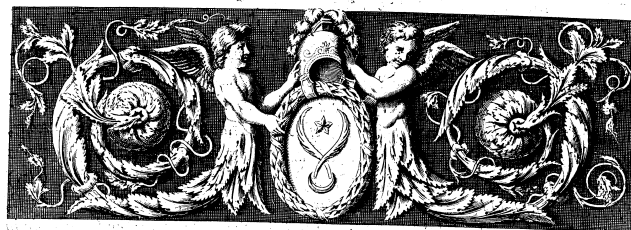
JOHANNI EVELYNO Armig.

E. Societ. Regali Lond. &c.

Jo. BEALE S. P. D.

In ARCHITECTURAM ab ipſo Anglicè redditam &
Graphicè exornatam.

SIC, ubi de Cælo quondam primordia rerum
Effulſere, Cælos diſcuntiente Deo,
Hortus erat primus: Tunc Teſſa, & Menia, & Urbes:
Tandem & Pyramidum nobile ſurgit opus.
Hic aliquis molem ſubjungit: In aëre pendet
Hortus; & unde venit, querere jure licet.
Nec ſatis eſt vitam ducamus in Arce beatam
Qualem agit ætheræa Juppiter ipſe domo;
Sed Talis ſupereſſe juvat poſt funera longa,
(Quamvis hic cineres urnula parva capit)
Mauſolea exin cælos tactura ſepulchra
Inſcriptum Herois nomen ad aſtra vehunt.
Stat quoque, ſi favit Victoria, grande Trophæum;
Attollensque apicem tunc Obeliſcus ovat.
Mox ſpirare truncem poteris jurare Coloſſum,
Sic movet, ut trepidet, & mihi membra labent.
Sunt quibus excidium laudi eſt, & lata ruina;
Atqui, exornandi gratia major erit.
Parcite Mortales, Famam prohibete Nepotes;
Ni ſcelus in cauſa deteriore cadit.
Sunt quoque Tænariis quibus eſt ſuffulta columnis
Alta & larga nimis, ſed minus apta domus:
Sumptibus hic turgent operoſa palatia vanis;
Materia exuperat; ſplendor, & ordo deſt.
Ecce Avibus nidos, Apibus compingere cordi eſt,
Paſtor Ariſteus quos ſtupet ipſe, favos.
Aurea ſic textrix ſubter laquearea Arachne
Divini Artiſtici provocat ingenium.
Hoſpitium ſibi quæque parant animalcula gratum;
Soluſ Homo impenſis pleſtitur ipſe ſuis.
Machina quid præſtet Thuſcæ traſtanda peritis,
Angligene ut diſcant, Clare Evelynæ, facis.
Nec tantum debent Voſſeo priſtina ſæcla,
Quantum debebunt poſteriora tibi.
Credetur Amphion molimina ſaxea quondam
Thebarum in muros concinuiſſe Lyra:
Tu Saxa, & ſylvas (nam ſic decet Orphæa) pleſtro
Aurato in Regum Teſſa coïre doces.



To my most Dear BROTHERS

JOHN FREART Esq;
SIEUR DECHANTELOU
COUNSELLOR to the KING
AND
PROVINCIAL COMMISSARIE
in *Champagne Alsatia Lorraine and Germany.*

AND
PAUL FREART Esq;
SIEUR DECHANTELOU
COUNSELLOR and MASTER
of the HOUSHOLD in ORDINARY to the KING.

My Dearest BROTHERS,

I*t is by your commands, that I have finished this Treatise of the Antient Architecture compared with the Modern, which I had altogether layd aside, and even effac'd out of my mind since the decease of Monseigneur De Noyers to whom I had devoted it, as to the Mecænas of the Age, and more particularly, for being indeed the true Authour of this Book; since I had never taken it in hand but by his special Order, and to afford him some little entertainment during his Solitude of Dangu, where he was pleas'd, and indeed desired, I should follow him after his retreat from the Court, there to enjoy with him that sweetnes and tranquillity of life, which we were never before acquainted with during the time of his being Minister of State. But this blessed leisure, and which you so often congratulated, was quickly interrupted by I know not what unlucky Genius, and by an intempestive and precipitous death, which soon extinguish'd this glorious light of Vertue. In this great loss (which was, my dear Brothers, common to us all, since we all had the honour to be*

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related to him both by our services and birth) I only had the affliction to be present at the lugubrious Object, and to behold it with mine eyes. This has often caus'd me seriously to reflect upon the vanity and volubility of the fortunes of the Court, of which I am now sufficiently disabus'd: For considering that so rare a Personage, the greatest Minister, the most disinterest'd, most laborious, most successful, of so extraordinary and approv'd a Probity, so universal in all sorts of excellent qualities, and, in a word, so extraordinary, after a twenty years service and employment in the greatest Offices of State, that a Subject (I say) of so great merit should come to conclude his dayes in the Country like an Exile: I confess, my dearest Brothers, whilst I think of this, all things appear so transitory and uncertain in Greatness, that I find the Retreat of the disgrac'd (provided they are honest men) infinitely preferable to their Favour. Could Merit and considerable Services have for ever fixt and establish'd a man at Court, or been a rampart against that envy and jealousy, which are the immortal enemies and pests of Vertue, unhappily reigning in that Climat: The late Monseigneur de Noyers was the most worthy to have finish'd his dayes gloriously in his high Employments; since he alone performed more, in less then ten years space, than all his Predecessors together had done in an hundred; whether we have regard to Works which are necessary for the Conservation and good of the State, or consider Those only which gave splendour and magnificence to the Kingdom. It is not my design to repeat them here for your instruction, because you know them much better then my self; Only that I may leave some Memorials to the Publique, I shall mention a few of them. It may be affirm'd in general, that he had in his time exalted the noblest Arts to the supreme degree of Perfection that was ever seen in France: as Architecture both Civil, and Military; Painting, Sculpture, and Printing which he then made truly Royal when he lodg'd it at the Loure; the very first Productions whereof, were not only unparallel'd Master-pieces, but, as one may say, Libraries compleat; for in two years there were publish'd threecore and ten great Volumes, in Greek, Latine, French, and Italian; from one part of which, one may judge of the rest, viz. that general Collection of all the Councils, set forth in seven and thirty Volumes, which is certainly the most noble, most useful, and royal Work that ever saw the light to this hour: This incomparable Stamp was accompany'd with another very rich one, I mean the new Money, which Monseigneur de Noyers plac'd also in the same apartment of the Loure, that he might allye together two of the most universal and most permanent Monuments of Kings, spreading themselves over all Nations, and remaining for so many successions of Ages. The excessive abuses which were found in the years 1628, and 1639, both in the title and weight of the greatest part of the Moneys as well of this Kingdom as of others, which had almost all of them been chang'd or disfigur'd, stood in need of this excellent man to reform them, whose affection and zeal to the Publique might produce so extraordinary effects: But as it was impossible to remedy it on the sudden without putting Commerce into very great disorder, he, from the ill course of those Moneys which for some time they were forced to connive at, well knew how to derive the greatest advantages of State, and most signal honour to the King. And in effect, 'twas none of the least pieces of Politiques, to permit and even authorise this abuse by an Edict, which could not else have been so easily oppos'd; whilst in the mean time, it invited the People of the neighbouring

States

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States in hopes of gain, to transport into France all the light Gold and Silver which they had, and which remain'd there by reason of its being decri'd a few months after, bearing now the Armes of France, with the Name and Effigies of Louis le Juste, by that noble conversion which he order'd to be made of it. Whilst this strange Matter was uniting to ours, he sought out and discover'd prompt and easie expedients of giving it that excellent Form which it now bears, curing at the same instant, and by the same remedy, both the present inconvenience, and that to come: Thus we see, that its just and equal roundness, the Girenetis or graining which is about it, and the Politure which is on the flat of every piece, not only defends it from the Clipping, the File, and operation of Strong-waters, but even renders its imitation in a manner impossible to our false Coyners; so as one may affirm of this Money, that it is the most artfully contriv'd, and the most commodious, that ever was us'd in Commerce. He caus'd to be coyn'd in less then four years above an hundred and twenty Millions, and that after fifteen or sixteen years that the Warr had lasted, and the State seem'd to have been utterly exhausted by the great and continual expences which were incessantly made, laid out in fortifying of places, paying of Armies, and the assistance of the Allies of the Crown. At the same time was the Loure seen to augment, and the Royal House of Fontainebleau, which owe not only a part of their Ornaments to the care of this great Minister, but their conservation also and absolute restauration; since but for him, they had been at present but one vast ruine, a very Carcase of building, desolate and uninhabitable: The Castles of S. Germain and Versailles, which were then the ordinary residence and delices of the King, carry on them some marks of the same hand; The first by the Construction of the noblest Stables and Manege which is in France, with divers other accommodations necessary for the lodging of a Royal Court; and the other, by a Terrasse de Greffierie, which is of the kind an incomparable work, with a Circle of an hundred and twenty yards diameter: But whilst he thus worthily acquitted himself in the charge of Superintendent of the Royal Houses and Buildings of France (with which the King was pleas'd to gratifie him for four or five years) he employ'd in the mean time his chiefest cares for the safety and enlargement of the Kingdom, dispensing all necessary Orders for the Armies both of Sea and Land; providing and furnishing the Magazines and Garrisons of Places, and a good part of the Provinces: But as things useful and necessary are to be prefer'd before splendour and magnificence, he first began with Military Architecture which he caus'd to march before the Civil: All our Frontiers are full of his Works; In Picardy the Port-royal of Calais, compos'd of two of the greatest Bastions of Massonry, the most regular and noble that are in Europe: all the Fortifications of Ardres; most of the Bastions of Peronne, of S. Quentin, of Han, of La Fere, Dourlans, Amiens, and of Montreuil, especially an Horn-work also of Massonry of extraordinary beauty, and magnitude; not to omit that half Moon of Abbeville, where the Inhabitants not prevailing with him to have his Armes set on it, in acknowledgment of the favour which they had by this means received (permitting it in no place built by him, from a particular sentiment of honour to the King, and out of a most singular modesty) planted two rows of Walnut-trees, that under that Pretext they might call it by his Name: In Champagne, the Fortres of Mount Olympus, which serves Charleville for a Citadel; several other Works at Stenay, at Mezieres, Mouzon, and Rocroy.

Then,

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Then, in Lorrain, the Citadel of Nancy; the Places de Vic, Moyenvic, and of Marfal. In Normandy, Havre de Grace; where (besides the Fortifications of the Place) he excavated a large Basin of Masons work in the Port, of near two hundred yards long; and above six score wide, to contain Vessels always afloat: Also at Brouage in the Isles of Xaintonge, which are two maritime Keyes of the Kingdom. In Italy, Pignerole, and all the new Fortifications of Casal. Now for works and curiosities of Painting and Sculpture (which are as 'twere the two Sisters of the Art I am now going to treat of) it would require a large discourse to particularize them one after another; besides that, one could not well do it, without a little reproach to our Nation, which (by reflecting on the sudden cessation of so many excellent things) one would almost believe had but one only person capable of those rare Productions. It shall suffice then to say in general, that he made the Loure the Center of the Arts whose concurrence thither in a few years began to render it the most noble and magnificent Structure of the World. It was for this glorious Design, and for the decoration of other Royal Houses, that the famous Monsieur le Poussin had the honour to be sent for by the King at the beginning of the year 1640. It was then that the late M. de Noyers dispatch'd us, You and my Self (dear Brother) towards his Holiness about an important affair, with order at our return to make way for France to all the greatest Virtuosi of Italy; and as he was their Load-stone, we easily drew a considerable number after him, whereof the Chief was that renowned and singular Painter M. le Poussin, the glory of the French in his Profession, and, as it were, the Raphael of our Age: To this effect we likewise used great diligence to get made, and collect together all that the leisure and the opportunity of our Voyage could furnish us of the most excellent Antiquities, as well in Architecture as Sculpture; the chief pieces whereof were two huge Capitals, the one of a Column, and the other of an angular Pilaster from within the Rotunda, which we chose as the most noble Corinthian Models remaining of Antiquity: Two Medails of eleven Palms diameter, taken from the Triumphal Arch of Constantine; threescore and ten Bas-reliefs moulded from Trajans Column, and several other of particular Histories, some of which were the next year cast in Brals; others were employed in manner of incrustation about the Compartment of the arched Cieling of the Loure great Gallery, in which M. le Poussin most ingeniously introduc'd them, and that with an extraordinary address and consideration, to answer a certain design which was then requir'd of him, not as the most magnificent, and superb he could have compos'd; but for an Ornament which should be speedily executed, and of moderate cost, with regard to the time and the impatient humour of our Nation. A little while after that, you returned (my dear Brother) to obtain the Popes blessing of the two Crowns of Diamonds, and the Golden Babe carried by an Angel, which their Majesties sent you to present our Lady of Loretto in acknowledgment and as a token of gratitude which they rendred to the Virgin for the most happy and almost miraculous Birth of our Daulphin, the King which now reigns; You continued to have divers figures and Bass-relievo's wrought off, particularly the Flora and the Hercules in Farnes's Palace, of which there is now one cast at Paris: Two other Medails from the same Arch of Constantine, and both the Colosses of Montecavallo with their Horses, the greatest, and the most celebrated works of Antiquity, which M. de Noyers design'd to have also cast in Copper, to place them at the principal Entry of the Loure. You behold the splendor
which

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which all this great Provision made in Rome, and how every body wonder'd that the French, who were till now renown'd onely for their valour and invincible courage in Warr, and seem'd to be affect'd onely to the Arts Military, should shew so much passion for These which assum'd the reputation of being the most glorious, by a Prerogative above others; as if the Hemisphere of France had been lately chang'd, and Mercury in conjunction with Mars began now to pour down new Influences upon her. For my own part, I can testify how the report of it spread as far as Constantinople, whither Fame had born the name of Monsieur de Noyers with so much glory, that the Patriarch of that renowned City writ him Letters full of profound admiration, which he address'd to Monsieur de Villeray, a Noble Athenian Resident in France for the Duke of Parma, delivering them to my Lord at Dangu after his Retreat from the Court, and where I have had and kept them a great while, and read them to several of my Friends. They take notice chiefly, how new and unheard of a thing it was that there should be found a Grand Vizier of our Nation so transcendent in all excellencies; of which some markes he had seen, easily perswaded him to believe all the other marvels which were reported of him: (these Exemplars were the Books of the Royal Prels, and some Pieces of Coyn) His Letter was somewhat prolix, and written in a more polite Style than the vulgar Greek now spoken in that Country: It were great pity that a thing so memorable and signal should be buried in oblivion, and therefore I take notice of it with more circumstances than many others. But during all these mighty Projects, there happen'd a strange revolution which in less then six Months changed the whole face of the State, by the death of that superlative Minister the great Cardinal de Richelieu, the very Column and Ornament of Monarchy; and a short space after that, by the Recels of Monsieur de Noyers; and immediately upon this, by that loss to all France, the King himself; so as all these noble beginnings had none that follow'd them, there remaining not one of those which enter'd afterwards into the management of the publique Affairs, who had, with their affections, the Knowledge and the Talents which were requisite for the continuation of these great Designs. We then presently beheld the work of the Loure abandoned, the finishing of the great Gallery to cease; and generally all the Fortifications in France, without hopes of seeing the Work reassum'd and taken in hand again of a long time, it being necessary, for such an enterprise, to find assembled in the same person (as it was seen in that of M. de Noyers) virtues and qualities both rare and extraordinary. Besides, to produce such a one as he was, of an universal Genius and Capacity, that loved the Arts with judgment, and cultivated them; that would neglect his proper Interest, to preserve that of the State and of the Publique, who, amidst an Authority and extreme Favour, retaining still the modesty of a private man, thinks not of establishing his house, and, against the ordinary course so natural to all men, should refuse to augment and heap up riches, or seek Titles and Dignities for it, and that never took thought, or labour'd, as did he during an employment of twenty years (for the latter six of which he had almost the universal management of State affairs) but for the safety, enlargement, and splendour of the Kingdom; For such a Master-piece of nature, I say, there needs the efforts of many Ages: The recompence of so many Virtues was very small on man's part, but great and inestimable on God's who crown'd this illustrious life with a most happy death. I reserve as a treasure inestimable a certain small Collection of the sayings of this holy Courtier, our most dear
Master

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Matter, during the continuance of his Sickness, which was assisted by his Director the R. P. de Saint Jure who was with him to the last; and as I have had the sad consolation of being present at this last act of his life, during which I remember to have heard from his own mouth all that is contain'd in this recital, I am not able to read them without a great deal of tenderness, and indeed without tears. He dyed in his Castle of Dangu on Friday the twentieth of October, at one a clock after noon, in the Year 1645. and in the six and fiftieth of his Age, two years and an half after his Retreat from Court, his body being transported to the Church of the Noviciat belonging to the Jesuits, which he had built in honour of St. Xavierius, and desir'd for his Sepulchre. This Church is look'd upon as the most regular piece of Architecture in Paris; and though it be not so exceedingly charg'd with Ornaments, as some others are, yet it appears very noble in the eyes of Intelligent persons; all that is there being done with an attention and care so extraordinary. But that which in it excells all the rest is a Picture of one of the Miracles wrought by St. Xauier, which was Painted here at the same time, with that admirable Supper of the Apostles (which he caus'd to be plac'd at the Altar of the Chappel-royal of the Castle of St. Germain's, where all the figures exceed the natural;) both of them the Works of our famous Master le Pausline, and indeed worthy his Pencil, though the first of them was Painted with extraordinary haste, and during the Winter.

You see (dear Brothers) a small draught of a part of the life of our most precious and most honour'd. desunt M. de Noyers, that incomparable Genius of France never to be sufficiently prais'd, never enough regretted, because comparable to the greatest examples of Antiquity. I would by all means place him in the front of this Book of mine, to let the world see that I had no other object in the finishing of this Work (of which he honour'd me with the charge) then to render the same service and veneration to his Memory being dead, I could perform to his Person were he yet alive. However, in reassuming it at your request; My first ardour being much alloy'd, what was heretofore a liberal and divertissant Study during the presence of my late Lord and Master, is now become a difficulty and a kind of constraint; since I have been forc'd to alter, and even retrench divers particularities which were then very essential to my designe, but would now have been altogether useless and unseasonable. Receive then (my dear Brothers) this Fragment of a Book, so much at least as remains of it, and if there occur any thing which may prove yet considerable in such clear and discerning eyes as yours are, and that my designs seem worthy of any place amongst your other curiosities, you owe the entire obligation of it to our common Friend Monsieur Errard, who was pleas'd to take a great deal of pains to see it perfected; and has not only perswaded me (as well as you) to publish it to the world, but has more than this contributed likewise to it, of his own labour and particular elucidations.

From Paris the
22. of May 1650.

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A P A R A L L E L OF THE A N T I E N T A R C H I T E C T U R E WITH THE M O D E R N.

THE PREFACE.

READER,



BEFORE I do altogether resign this Book to thy judgement, I advertise thee, that 'twas not my design in compiling it to teach any man, much less yet to satise those *Critical* spirits which the World so much abounds with: nor, is the Publique at all behold-ing to me; I have no thought of obliging it, an envious, and evil Judge: In a word, being nothing inclin'd to give them satisfaction, I have easily gratified my labour with the desir'd success: My principal drift was, First, to satise my self; nor has it cost me much trouble; though we sometimes find certain humors that are more averse, and difficult to themselves, then they would prove to others: For my part, I do not so use to treat my self: We have Enemies enough besides; and whatever I were able to do, I expect that men should presently say of me, all that Jealousie does commonly suggest in reproach of Novelty. That being no *Artisan*, it did not become me to prescribe to others the rules of their *Mystery*; That I teach nothing particular and extraordinary here; That the Books from whence I have gather'd all that I say being common and much ampler then mine, there was no need to have scum'd them thus fu-

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perficially over; That it had been better to have search'd, and produc'd something which the World had not yet seen: That the mind is free, not bound, and that we have as good right to invent, and follow our own *Genius*, as the *Antients*, without rendering our selves their Slaves; since *Art* is an infinite thing, growing every day to more perfection, and suiting it self to the humor of the several *Ages*, and *Nations*, who judge of it differently, and define what is agreeable, every one according to his own mode, with a world of such like vain and frivolous reasonings, which yet leave a deep impression on the minds of certain half-knowing people, whom the practice of *Arts* has not yet disabus'd; and on simple *Workmen*, whose *Trade* dwells all upon their fingers ends only: but we shall not appeal to such *Arbiters* as these. There are others to be found (though truly very rarely) that having their first studies well founded on the *Principles of Geometry* before they adventur'd to work, do afterward easily, and with assurance arrive to the knowledge of the perfection of the *Art*: It is to such only that I address my self, and to whom I willingly communicate the thoughts which I have had of separating in two branches the *five Orders of Architecture*, and forming a *body* a part of the *Three* which are deriv'd to us from the *Greeks*; to wit, the *Dorique*, *Ionique*, and the *Corinthian*, which one may with reason call the very flower and perfection of the *Orders*; since they not only contain whatsoever is excellent, but likewise all that is necessary of *Architecture*; there being but three manners of *Building*, the *Solid*, the *Mean*, and the *Delicate*; all of them accurately express'd in these three *Orders* here, that have therefore no need of the other two (*Tuscan*, and *Compofita*) which being purely of *Latine* extraction, and but forrainers in respect to *them*, seem as it were of another *species*; so as being mingl'd, they do never well together, as those to whom I discourse will soon perceive, when they shall have once put off a certain blind respect and reverence, which *Antiquity*, and a long custome (even of the greatest abuses) does commonly imprint in the most part of men, whose judgements they so pre-occupate, that they find it afterwards a difficult matter to undeceive themselves; because they desert too much, and hardly dare to examine what has been receiv'd by the vulgar approbation for so long a time: Let them but consider, that we find no *antique example* where the *Greek Orders* are employ'd amongst the *Latine*, and that so many ages of ignorance have pass'd over us, especially in the *Arts of Architecture*, and *Painting*, which the *Warr*, and frequent inundations of *Barbarians* had almost extinguisht in the very Country of their *Originals*; and which were in a manner new born again but a few years since, when those great *Modern Masters*, *Michael Angelo*, and *Raphael*, did as it were raise them from the Sepulchers of their antient ruines, under which, these poor *sciences* lay bur'd; and I shall have fair hopes of their Conversion; and to see them of my opinion. It is the very least of my thoughts to broach *Novelties*; on the contrary, I would (were it possible) ascend even to the very fource of the *Orders* themselves, and derive from thence the *Images*, and pure *Ideas* of these incomparable *Masters*, who were indeed their first *Inventors*, and be instructed from their own mouths; since doubtless the farther men have wandr'd from their *Principles*, transplanting them as it were into a strange soile, the

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more they are become degenerate, and scarce cognoscible to their very *Authours*. For to say truth, have we at this present any reason in the World to call those *three* by the name of *Orders*, viz. *Dorique*, *Ionique*, and *Corinthian*, which we daily behold so disgrac'd, and ill treated by the *Workmen* of this age? to speak seriously, remains there so much as a simple *Member*, which has not receiv'd some strange and monstrous alteration? Nay, things are arriv'd to that pass, that a man shall hardly find an *Architect* who disdains not to follow the best and most approved examples of *Antiquity*: Every man will now forsooth compose after his own fanfie, and conceives, that to imitate *Them*, were to become an *Apprentise* again; and that to be *Masters* indeed, they must of necessity produce something of new: Poor men that they are, to believe, that in fantasticaly designing some one kind of particular *Cornice*, or like *Member*, they are presently the *Inventors* of a new *Order*, as if in that only consist'd, what is call'd *Invention*; as if the *Pantheon*, that same stupendious and incomparable Structure (which is yet to be seen at *Rome*) were not the *Invention* of the *Architect* who built it, because he has vary'd nothing from the *Corinthian* Ordinance of which it is intirely compos'd? 'Tis not in the retail of the *minuter portions*, that the talent of an *Architect* appears; this is to be judg'd from the general distribution of the *Whole Work*. These low and reptile *Souls*, who never arrive to the universal knowledge of the *Art*, and embrace her in all her dimensions, are constrain'd to stop there, for want of abilities, incessantly crawling after these poor little things; and as their *studies* have no other objects, being already empty, and barren of themselves; their *Ideas* are so base and miserable, that they produce nothing save *Mascarons*, wretched *Cartouches*, and the like idle and impertinent *Grotesks*, with which they have even infected all our *Modern Architecture*. As for those other to whom Nature has been more propitious, and are indu'd with a clearer imagination, they very well perceive that the true and essential beauty of *Architecture* consists not simply in the minute separation of every member apart; but does rather principally result from the *Symmetry* and *Oeconomy* of the whole, which is the union and concourse of them all together, producing as 'twere a visible harmony and consent, which those eyes that are clear'd and enlighten'd by the real Intelligence of *Art*, contemplate and behold with excess of delectation. The misery is, that these noble *Genius's* are in very small numbers, whereas the vulgar *Workmen* like to *Ants* swarm prodigiously in all places. Would but our *Grandees* once devote themselves of that prejudice and disdain which they conceive of the *Arts*, and of those who apply themselves unto them, and but consider the necessity which they above all others particularly have of this of *Architecture*, there would be great hopes we should yet see them flourish, and be born again as 'twere from *New to Antique*: We have had fresh experience of this under the *Reign of Francis* the first, one of the most illustrious *Princes* that History has recorded, and who from an affection extraordinary which he bore to *Virtue*, and great Attempts, peopl'd his State with *Persons* the most rare and accomplish'd of the age wherein he liv'd, who erected those glorious Monuments to the memory of this incomparable *Monarch*. It is, in my opinion, the only expedient to re-establish all

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the *Arts* in that primitive splendor from whence this unworthy neglect has precipitated them. The *Greeks* who were the first Inventors of them, and with whom alone they happily arriv'd to their supreme perfection, preserv'd them in so high esteem amongst them, that the *Greatest Personages* of their *Common-wealths* were not ashamed to make open profession of them, but after a manner nothing *Mercenary*; Their Works were paid with Honor; and as they propos'd to themselves the glory onely, and immortality of their *Name* for recompence; so, nor did they make any thing save what was truly great and magnificent. It would appear incredulous, to relate onely what we read of this *Nation*, were not the credit of their *Ancestors* altogether irreproachable, and that there did not remain even to this very day, the most visible marks of what is reported. There is not in the whole *Universe* any thing worthy of renown, which that divine *Country* did not once produce in its height of excellency. Those great *Captains*, so many *Philosophers* of all sects, *Poets*, *Orators*, *Geometricians*, *Painters*, *Sculptors*, *Architects*, and, in sum, whatsoever hath stamp'd on it the Character of *Virtue* proceeded first from thence. Would we now do worthily? Let us not then forsake the paths which these excellent guides have trac'd before us; but pursue their footsteps, and generously avow, that the few gallant things which have yet reached down to us, are due onely as deriv'd from them. This is the *subject* that has invited me to assemble and begin this *Collection* by the *Greek Orders*, which I had first drawn out of *Antiquity* her self, before I so much as examin'd the Writings of our modern *Authors*: For even the very best *Books* extant on this *Argument*, are the *Works* of these old *Masters* which remain to this day, and whose beauty is so perfect, and so universally receiv'd, as has for almost two thousand years been admired by the whole World. It is to them we should repair to learn to accustom the eyes, and to conform the imagination of Young Men to the *Ideas* of those excellent *spirits*, who being born in the midst of the light and serenity of the fairest *Climat* under heaven, were so defecate and enlighten'd, that they discern'd those things as 'twere naturally, which we discover with so much pain, after a long and laborious indagation. I know 'tis free for every one to esteem what pleases him best in the mix'd *Arts*, such as is *this*, whose *Principles* for being fully founded upon *Observation*, and the authority of *Examples*, can challenge no precise *demonstration*, and therefore I shall make bold to assume the same privilege which I leave to others, of judging according to their taste: For my part, I find so excellent, and particular a beauty in the three *Greek Orders*, that I am hardly at all concern'd with the other two of the *Latine* in comparison; and the Station which has been assign'd them, sufficiently demonstrates that there was no place for them, but after all the rest, as if indeed they had been refus'd by them both: The rusticity and meanness of the *Tuscan* having exil'd it from the *Cities*, has sent it to the *Country Cottages*; and as unworthy of entering into *Temples* and *Palaces*, 'tis become the very last, as even destitute of employment: For the *other*, which would pretend to exceed, and refine upon the *Corinthian*, and what they name the *Composita*, 'tis in my apprehension yet more irrational, and truly methinks altogether unworthy to be call'd an *Order*, as having been the source of all that

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confusion which has been brought into *Architecture*, since *Workmen* have taken the liberty to dispense with *those* which the *Antients* had prescribed us, to *Englisch* (as one may say) after their own capricious humor an infinite many which do all pass under this appellation. Honest *Vitruvius* in his time well foresaw the ill consequence which those of the *Profession* would introduce out of their love of *Novelty*, which already began it seems to incline them to *Libertinism*, and the disdain of the *Rules* of that *Art*, which ought to remain most sacred and inviolable; so that we must look on this as on a grey-headed evil which grows worse and worse daily, and is become now almost incurable: Notwithstanding, would our Modern *Architects* but yet fix any limits to the freedom they have taken, and keep themselves within the precincts of the *Roman Order*, which is the legitimate and true *Composita*, and which has likewise its *Canons* and *Rules* as well as the rest, I should find no cause of complaint, since we see instances of it among the *Vestigia's* and footsteps of the most flourishing ages; as in particular, that of *Titus Vespasianus*, to whom the *Senate* (after the sack of *Jerusalem*) erected a most magnificent *Arch Triumphant*, compos'd of this *Order*: But then it should never be employ'd without mature advice, and always alone by it self; for so we find the *Inventors* of this *Order* us'd it, who well knowing its defects (compar'd with the rest) did ever forbear to paragon them together: But our *Architects* never entering into this consideration, have fallen into an *Error* which admits of no excuse, by forcing the weaker to support the stronger. *Scamozzi* is the first that has spoken of this in his *Treatise* of the five *Orders*, where he assigns to the *Corinthian* the most eminent place: However, to avoid all contest, I find it safest, never to mix them together at any time, seeing it was never practis'd by the *Antients*; though *Philibert de Lorme*, and *Sebastian Serlio* fancy to have both of them seen it in the *Colosseum*, and produce likewise a *design* for an *Example* of their *Composed Order*. But believe it, the observation is very erroneous; for they are indeed two *Corinthians*, the one over the other, and albeit in the upmost, which forms the *Corona* of this great *Coloss* of Building, the *Cornic* resembles not the other, as being very particular; yet are the *Capitals* for all that of the same *Order*, as *Scamozzi* has not forgotten to observe. This may therefore suffice to advertise us, not lightly to credit what is deliver'd to us out of *Books*, when we have the opportunity of repairing to the *fountain*, and to be satisfied of the truth from thence: For having oftentimes diligently examin'd the *designs* of sundry *Masters* on the same subject, and made an exact calculation of the *measures* which they establish, we seldom find them to agree amongst themselves, notwithstanding that all of them profess to have accurately observ'd them. But that we may wound no mans reputation, since every one does the best he is able, and that we have ever some obligation to those who have so freely imparted their *Labours* to us, I will forbear to exemplify. Let it suffice to have given you this *Caution*: Those who shall be so curious as to try, and which will (I assure them) be no fruitless attempt, shall soon find difficulty enough in the extraordinary confusion of the different manners of those *Architects*, who instead of working upon the account of the *Models* of *Columns* (which is the most natural *Method*, and particularly affected to the *Proportions* of *Architecture*) amuse us with *Palms*, *Feet*, and other general

neral Measures (as neer *Majons* would do) which so confounds the Imagination, that 'tis extream difficult to dis-intangle ones self out of them, and costs a world of time ere one comes at last to reduce and apply them to the *Scale* of the *Model*, without which, all their industry becomes fruitless, and to no purpose. To this it is I have principally endeavour'd to apply a timely remedy, reducing all the *designs* of this *Treatise* to one *Common Model*, namely, to the *Semidiameter* of the *Column* divided into thirty *Minutes*, that so I may approach the *precise* measures as near as is possible: There are haply some *Workmen* who upon the suddain will not approve of it, as being not accustomed to so exact an *examen* of the particulars which concern their employment: However (to prevent their censure) I shall refer them to the writings of *Andrea Palladio*, and *Scamozzi*, two of the greatest *Masters* which we have of the *Profession*, who in their *Treatises* of the *five Orders* (taking the intire *diameter* for *Model*) have assign'd it no less than *sixty minutes*, which yet they frequently subdivide into *halfs*, *thirds*, and *fourths*, according as they conceive it necessary, and as will appear in this *Collection*, where I have punctually reported their *designs* parallel'd one with the other, by a *Method* so perspicuous, that one may instantly perceive both in *what*, and *how much* they differ amongst themselves: so that by help of this *Comparison*, every man has the liberty of pleasing his own fancy, and following whether of the *Authors* I propose, as being all of them within the common approbation. But to the end we may proceed solidly, and make a judicious *Election*, it will first be requisite to be thoroughly instructed in the *Principles* of *Architecture*, and to have apply'd our studies to *Antiquities*, which are the very *Maxims* and *Rules* of this *Art*: Not as if generally the *Antients* were to be imitated indifferently; on the Contrary, there are but very few of *them* good, and an infinite number of them bad, which is *that* has produc'd this confus'd variety amongst our *Authors*, who treating of the *Orders*, and their *Measures*, have differ'd so strangely from one another. It is therefore undoubtedly the safest way to have access to the *Sources* themselves, and to follow precisely the *Models* and *Proportions* of such antient *Structures* as have the universal consent, and approbation of those of the *Profession*. Such *Examples* we have at *Rome* in the *Theatre* of *Marcellus*, the *Temple* of the *Rotunda*, the three *Columns* near the *Capitol*, and some others of this sort, whose several *Profiles* I shall produce on every of the *Orders*, and after them, those of our more Modern *Architects*, that so in confronting them to these glorious *Examples* which are the *Originals* of the *Art*, they may as to an impartial *Touchstone* have recourse to *them*, for the tryal and examination of their *Works*, as I my self have done with extraordinary satisfaction in compiling of this present *Treatise*, and which every one may do as well as I, and at a far less expense by all that time I have spent in opening and preparing for them the way. This is, *Reader*, what I thought fitting to inform *Thee* of concerning my *Labour*, to the end thou mayest have a sincere, and judicious estimation of it.



The First Part.

CHAP. I.

Of the Orders in General.



It is sufficiently difficult to determine precisely, what the name of *Order* may signify amongst our *Architects*, though it be indeed very necessary to understand it well. Of all the *Moderns* who have written upon the *five Orders*, there is none save *Scamozzi*, who has once remember'd to give us the definition, and it is in the 1. *cap.* of his *second part*, line 42. where he saith, That it is a kind of excellency, which infinitely adds to the shape, and beauty of Buildings, *Sacred*, or *Profane*. But in my opinion, he had even as good have held his peace, as the rest have done, as to have spoken in such wandering terms, and with so little solidity. The Father *Vitruvius* in c. 2. l. 1. calls it *Ordinance*, and the term is at present in huge vogue amongst our *Painters*: When they would express the elegant composition of a *Piece*, or the distribution of *Figures* in an *History*, they say, that the *Ordinance* is good: Notwithstanding this is not yet exactly the intention of *Architects*; and *Vitruvius* (in pain to express it to us) adds, That it is *An apt, and regular disposition of the members of a Work separately; and a comparison of the universal proportion to the symmetry*. Another peradventure more subtle and penetrant than I am, might find out the mystery of these words, which I confess I comprehend not; and therefore it is, that I have thus translated them purely from the *Latine* text word for word, that I may the more naturally propose them to those who shall desire profit by them: *Daniel Barbaro* (who hath given us two excellent *Commentaries* upon this *Author*) has been very industrious to clear this passage, which yet is not without some difficulty; *Philander*, on the same chapter, found out a shorter way to say nothing at all, and amuses himself upon other matters far more unnecessary: so that to get out of this *Labyrinth* we must even take it in pieces, and consider the things apart, that so it may, as it were, touch our imagination, and distinctly form its *Idea's* in us, which is the business we are to enquire after: For the *Art of Architecture* does not consist in *Words*; the *Demonstration* ought to be sensible, and ocular. It is very perspicuous to all those of this *Mystery*, that the principal Piece of

an *Order* is the *Column*, and that its *Entablature* being once placed on the *Capital* produces the entire *Composition*. If therefore we will define it exactly, and give the most express meaning of it, we must, as it were, make a very *Anatomy* of the parts, and say, that the *Column*, with its *Base*, and *Capital*, crown'd with an *Architrave*, *Frieze*, and *Cornice*, formes that kind of *Building* which Men call an *Order*; seeing all these individual parts do generally encounter, and are found through all the *Orders*; the difference amongst them consisting in no other particular, then in the proportion of those parts, and the figure of their *Capitals*. They have yet indeed some peculiar ornaments, as *Triglyphs*, the *Dorique*; *Dentelli*, or *Teeth*, the *Ionique*; and the *Corinthian* her *Modillions*; but they are none of them of so general and indispensable obligation, but that even the most regular of the *Antients* themselves, have upon some considerations frequently dispensed with them. For *Ornaments* are but accessories in the *Orders*, and may be diversly introduced as occasion requires; principally in that of the *Corinthian*, where *Artists* being to represent an effeminate and virginal beauty (as we may easily deduce from what *Vitruvius* has recounted to us of *Callimachus*. 1. cap. 4. book) ought to omit nothing which may contribute to the perfection and embellishment of the *Work*: and the *Antients* have prescribed us so many Examples of this *Order*, in which they have been so profuse and luxurious in *Ornaments*, that one would swear, they had drawn their imagination quite dry to crown this Master-piece of *Architecture*. But it is not with the other *Orders* after this sort, where there is a more masculine beauty requir'd; especially in the *Dorique*, the solidity whereof is totally repugnant to the delicateness of these *Ornaments*; since it succeeds so much better in the plain and simple regularity of its proportions. *Garlands* and *Poses* suit not with *Hercules*; He is best adorn'd with a rough-hewn and massie Club: For there are Beauties of several kinds, and those oftentimes so unlike, as what is agreeable to the one, is quite contrary to the other. As for the *Ionique Order*, 'tis as it were in the middle of the two extremes, holding in a manner the Balance 'twixt the *Dorique* solidity, and gentleness of the *Corinthian*; for which reason we find it diversly employ'd in ancient *Buildings*, simple and plain according to the genius of the *Architects*, or quality of the *Structure*. So as these three *Orders* may very well furnish all the *Manners* of building, without being at all oblig'd to have recourse to the *Tuscan Order*, or that which is *Compos'd*, both which I have therefore expressly reserv'd for the conclusion of this *Treatise*, and separated from the rest, as in truth but *Supernumeraries*, and almost inutile. For the excellency and perfection of an *Art*, consists not in the multiplicity of her *principles*; but contrarily, the more simple they are, and few in number, the more worthy are they of our admiration: This we see manifested in those of *Geometry*, which is in truth the very foundation, and universal magazine of all those *Arts*, from whence *This* has been extracted, and without whose aid it were impossible it should subsist. Well therefore may we conclude, That the *Orders* being no other then the very *Elements* of *Architecture*, and these *Three first* which we have deduc'd from the *Greeks*, comprehending all the *Species* of Building; it were but a superfluous thing we should pretend to augment their number.

CHAP. II.

Of the Dorique Order.

IT is no small advantage for the *Dorique Order*, to demonstrate that it has been the very first regular *Idea* of *Architecture*; and that, as the first-born and heir of this *Queen of Arts*, it has had the honour also to have been the first builder both of *Temples* and *Palaces*.

The Antiquity of its Original (according to all those who have written thereof) is, in a manner, immemorial; notwithstanding *Vitruvius* refers him (and that with sufficient appearance) to a Prince of *Achaia*, named *Dorus*; who being Sovereign of *Peloponnesus*, built in the famous City of *Argos* a magnificent *Temple* to the Goddess *Juno*, which was the very first model of this *Order*: In imitation whereof, the neighbouring people erected divers others; amongst which, the most renown'd was that which the Inhabitants of the City *Olympia* dedicated to *Jupiter*, whom they surname'd *Olympicus*. The Island of *Delos* built another very famous one to the God *Apollo*, in memory of his Birth in that place, and of which there is to this day some *Vestigia* remaining. And in this it was that the first *Triglyphs* were made in the form which we now behold them, representing the Figure of an antique *Lyre*, of which Instrument this God had been the Inventor. In *Elis* a City of the same Country there were divers memorable *Fabricks* consisting all of this *Order*, whereof the principal were a large *Peristyle* or *Porch*, serving for a publick place, having about it a triple range of *Portico's* built on Columns, and three magnificent *Temples*, as *Pausanias* in his fifth Book makes mention; the one consecrated to the Goddess *Juno*, environ'd with huge Marble Pillars; the other to *Dynmina*, the mother of the Gods; and a third to *Minerva*, which bore the name of their City: And this last was without doubt a most incomparable Master-piece, having been built by the famous *Scopas* competitor with *Praxiteles* in the Structure of that stupendious *Mausoleum* which the Queen *Artemisia* erected in memory of her Husband. In his *Preface* to the seventh Book, *Vitruvius* makes mention of others, amongst which he celebrates those of *Ceres*, and *Proserpine* in the City of *Elusina*, as a work of prodigious Grandure. But it would be but unprofitable for us to make any further disquisition concerning these Edifices, since those who have treated of them, have left us no particular remarks touching their form, from whence we might derive any thing of advantage for our Imitation. They talk much also of the names of many great *Architects* of this age, who themselves writ the *Rules* of their professions, amongst whom, one named *Silenus* had generally treated of the *Dorique* proportion; and a certain *Theodorus* made the description of a *Temple* of the same *Order*, erected to the Goddess *Juno* by the Inhabitants of

the Ile of *Samos*, with sundry other mention'd in the same place, whose Books and Works are not now to be found; so that after the loss of so many incomparable *Authors*, who were the very source and fountain of the *Art* whence we might at present extract the purity of its *Original*, we must of necessity content our selves with the Observations and Conjectures which the *Moderns* have made upon certain tracks and footsteps of *Antiquity*, which in this conjuncture serve us instead of *Books*, and wherein all those *Masters* which I have here assembled, as to an *Oecumenical* and general *Council of Architecture* have finish'd and perform'd their Studies.

But for as much as naturally every man abounds in his own sense, and dresses up a beauty after his particular mode, I conceiv'd it expedient from the Designs which they have left us for *Rules*, to have continual recourse to the *Antients*, as to the best and most invariable *Compass* which we can possibly steer by; amongst whom we shall find sufficient variety, reasonably to satisfy the *Gust* of such as are desirous of choice. And for this purpose, I shall upon every *Order* exhibit two or three *Examples* drawn from the *Originals* themselves, and very accurately measur'd by the account of the *Module* of the *Column*, with the very *Division* which I have observ'd in the *Designs* of other *Masters*; that so all concurring in one Uniformity, and under the same *Scale*, the Comparison and Examen may become the more easie and intelligible: For the multiplying of *Operations* is ever disadvantageous by reason of the Confusion which it ordinarily produces in the minds of those who work, and that it also wastes more time; both which inconveniencies are of very great importance. And when all the fruit of my Travel in this Assembly of *Authors* should be of no further profit to the Studios in this *Art*, then to have thus adjust'd them together, I conceive they ought to be very well satisfied.

But let us return to the *Dorique Order*, and consider its *form*, *proprieties*, and *difference* from the others in gross, before we enter into the Parcels of its Proportions, since general rules are ever to precede particular. Having then propos'd for a foundation, that this *Order* represents *Solidity* to us, as its *Specificque* and principal quality, we ought not to employ it but in great massie Buildings and Edifices of the like nature; as for *Ports of Citadels*, and *Fortresses* of *Towns*, the outside of *Churches* or *Publicque places*, and the like, where the delicateness of the Ornament is neither convenient, nor profitable; for as much as the heroic and gigantine manner of this *Order* does excellently well in those places, discovering a certain *masculine* and natural beauty, which is properly that the *French* call *la grand Maniere*.

Upon this subject I am observing a thing which in my opinion is very curious touching the beginning of the difference of *Manners*; whence it proceeds, that in the same quantity of *Superficies*, the one seems great, and magnificent, and the other appears poor and but trifling. The reason of which is very pretty, and not ordinary. I say then, that to introduce into *Architecture* this *grandure* of *Manner* of which we speak, we ought so to proceed, that the division of the principal Members of the *Orders* consist but of few parts, that they be all *great* and of a bold and ample *Relievo* and Swelling; that the *Eye* beholding nothing which is little and

mean,

mean, the *Imagination* may be the more vigorously touch'd and concern'd with it. For Example: In a *Cornice*, if the *Gola*, or *Cynatium* of the *Corona*; the *Coping*, the *Modillions*, or *Dentelli* make a noble shew by their graceful projectures; and that we see none of that ordinary Confusion which is the result of those little cavities, quarter-rounds of the *Astragal*, and I know not how many other intermingl'd particulars which produce no effect in great and massie Works, and which very unprofitably take up place to the prejudice of the principal Members; it is most certain, that *this manner* will appear solemn and great, and *that*, on the contrary, become pitiful and mean by reason of the multitude of these smaller ornaments which divide and scatter the angles of the sight into so many beams, and so press'd together, that the *whole* appears but a Confusion. And though one would judge upon the sudden, that the multiplicity of the parts should contribute something to the appearance of the grandure and state; yet notwithstanding it happens quite otherwise, as we may easily perceive in examining it by *Examples*, and in the *Designs* of the *Masters* which I have here collect'd together, where in the same instant a man may discern both the quality of their *Genius*s, and the variety of their judgments: For some of them esteem *that* to be delicate and rich, which others term mean, and confused; and *that* which seems to us of the *Grand maniere*, in their eyes appears to be but gross and heavy; and indeed it would so prove if one should exceed the terms of proportion, and did incline too much to either extreme: But be this only spoken in Passage; We proceed now to our *Orders* in general.

The *Columnes* of the *Dorique Order* have this of remarkable amongst the rest, that in the fairest Works of *Antiquity* in which they have been employ'd, we find them without *Bases*; as in the *Theater of Marcellus* at *Rome*; in that at *Vicenza*, and in a very magnificent *Triumphal Arch* at *Verona*; and *Vitruvius* having treated of this very *Order* more exactly than of any other, speaks not so much as a word of its *Basis*, albeit he hath sufficiently describ'd the measures of the *Ionique*, and of the *Attique* for the *Corinthian*, without having so much as omitted that of the *Tuscan*; though there is not one of our modern *Architects* but make some cavil at it, forming one to themselves after their own invention.

For my part, I should make a great scruple to condemn these old *Masters* who did all with so much circumspection. One had much better endeavour to discover their Intention, who did certainly proceed with great judgment; then to add any thing preposterously to this *Order*, and which may prove repugnant to its Principles.

Let us take therefore the thing from its original, and consider upon what account they added *Bases* to the foot of *Columnes*, and what *there* they represent, that thence we may infer whether they are likewise as proper to these we speak of here, as they be to the other.

Vitruvius tells it us in the first Chapter of his fourth Book, and had not it seem'd so much as once spoken of it, but upon occasion of the *Ionique*, which he affirms to have been compos'd after the *module* of a feminine beauty, to which he suits all

the rest of the parts; as the *Volutes* of the *Capital* to the mode of the *head-tire* and tresses of Womens hair. The *Vivo*, or shaft of the *Column*, to their airy and delicate shape: the *finings* and Channelling to the plaits of their Robes: and the *Base* to the buskin'd Ornament of their legs and feet.

In the same place he compares our *Dorique* to a robust and strong Man, such as an *Hercules* might be, whom we never represent but on his bare feet: so as from hence we may reasonably judge, that to the *Dorique Order* also *Bases* are no ways proper.

But the custom which has licentiously been introduc'd amongst so many Examples as we find among the *Antiques*, has so strangely debauch'd and prevented the Imagination, by I know not what false appearance of Beauty; that it now transports it quite besides Reason. Nevertheless such as are clear-sighted, being advertis'd of this abuse, will soon rectifie, and undeceive themselves: and, as what seems most likely is then detected to be erroneous when 'tis diligently examin'd; so also the appearances of Beauty, when they are against Reason, become in fine but the more extravagant.

This Observation being establish'd upon those great Examples which I have cited, and Reason serving for its guide, let it pass for demonstration.

But we will now consider the rest of the *Order*.

His *Entablature* is more massive, and tall, then any of the following Orders; because the strength of the *Column* for being greater, prepares him also for the greater burthen. It has ordinarily one fourth part of the *Column*, whereas in the other he has very often but a fifth, and sometimes less. The *Cornice* would not be deck'd with any *Foliage*, or like trimming; but in case you allow him *Modillions*, they should be square, and very plain. The *Freeze* has a regular Ornament, which are the *Triglyphs*, the *Compartment* whereof obliges one to a very great inconvenience, and which was heretofore so cumbersome, that even the skillfullest *Masters* had much ado to disengage themselves. But *Vitruvius* has found a very sufficient Expedient, as may be seen in his fourth book, Cap. 3. In the interim let it suffice, to affirm here, that all the inconvenience consists in so contriving the matter, that the *Triglyphs* be precisely plac'd over the middle of the *Column* which it encounters; and that the *Metops* (that is to say) the spaces 'twixt the *Triglyphs*, be perfectly square; for that is so essential in this *Order*, that one should never dispence with it. That which renders the execution difficult proceeds from the distribution of the *Intercolumniations*, which have also their distances regular, and determin'd, which does not justly quadrate and suit with those of the *Triglyphs*. See the second Chapter of the third Book of *Vitruvius*, Commented by the Reverend *Daniel Barbaro*, where all this is rarely well explain'd, both by discourse and figure.

The *Architrave* hath also its Ornament particular, which consists in certain pendant drops under the *Triglyphs* that seem after a sort, to be fastned to it, as if they were all of a piece; for that one never sees the one, without the other.

The entire body of the *Architrave* ought to appear solid and very substantial; for which effect I would not have it exceed one full face, left parting it in two, it
appear

appear feeble and weak, according to the principle which we have newly establish'd upon the diversity of *Manners*; Nevertheless this is but of small consequence here, provided one be careful not to break it in three faces as in the other *Orders* they do; in which case, the fault would be remarkable.

Behold then in gross as 'twere a rough draught of the *Dorique Order*, upon which one may with ease find out all the several parts of its members in particular, with their respective measures, which is by this expedient found alwayes within the regular terms of its extent.

I shall touch some of the Principal only, that I may facilitate the way; referring you for the rest, to the *Designs*, where every thing is so clear, and punctual, that having once conceiv'd the *Model* (which I make use of throughout) to be the *Semidiameter* of the *Column*, divided into thirty *Minutes*; and, that I continually begin to measure the projections of every *Profile* from the *Central* line of the *Column*, to have (in the mean time) with the proportion of the Members, the right position, and just level of the *Pillar*, all the rest admits not of the least imaginable difficulty: for presently you'll find, that thirty minutes making the *semidiameter*, sixty must compose the whole *diameter*, and forty five the three quarter; forty, two thirds; twenty, one third; fifteen a quarter, and so of the rest, as I have expressly observ'd it, that I may by the same means make you comprehend, how I have reduc'd all the Measures of my designs by minutes, without making use of the terms of *Module*, *Diameter*, *Thirds*, *Quarters*, or the like proportions, to avoid perplexity, and cumbering the designs with so much writing; and indeed, for that they are not precise enough, and would have often oblig'd me to superadd the minutes, and to repeat one *Module* and three *Minutes*, two thirds of a *module* and four *minutes*, a quarter of a *module*, half a *module* and two *minutes*, with a number of such like fractions, which would have created much unprofitable labour, and bred infinite confusion.

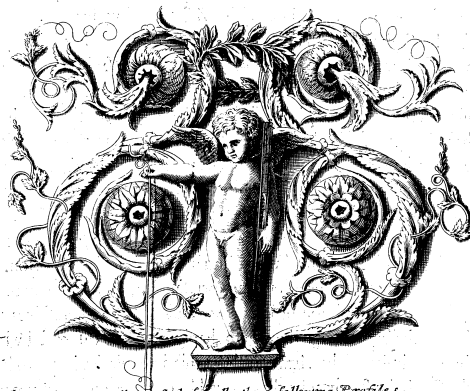
This establish'd, let us proceed to the application, and take our *Dorique Order* again in pieces. But lest the Variety which we frequently encounter amongst the designs of the modern Authors that I have here collected, should hinder us from resolving upon something fix'd, and determin'd, I will only pursue that *Antient Example* taken out of the *Theater* of *Marcellus*, as being the most regular of all the rest, by the universal suffrage of those of the Profession; and so conformable to what *Vitruvius* has written concerning the general proportions of this *Order*, that some are of opinion he was himself the *Architect* of this magnificent work. But I must confess, I am not of their faith, because of the *Dentelli* which are cut in the *Cornice*; for *Vitruvius* in the second Chapter of his first Book, plainly interdicts them the *Dorique Order*, as being naturally affected to the *Ionique*; but this *Question* concerns not our present discourse. I find then that the whole shaft of the *Column* has in length seven times its *diameter*; which on the foot of the division of the half *diameter* in thirty minutes (for in all this Treatise I ever take the *semidiameter* of the *Column* for the *module* of the *Orders*) make four hundred and twenty minutes, which amounts to fourteen *modules*. The height of the *Chapter* contains thirty minutes, which make one *module*; as does likewise the *Architrave*:

trave. The Freeze with its Filler (which is that flat, and thin band or list which separates it from the Cornice) has one module and a quarter, which are thirty seven minutes and an half; so that all these modules computed together, and the number of their minutes reduc'd to a total sum, the altitude of the entire Order amounts to eighteen modules and three quarters, which make up five hundred sixty two minutes and an half; and the Entablature (which is the Architrave, Freeze, and Cornice) being to contain one quarter part of the Column (which is its regular proportion) comprehends just an hundred twelve minutes and an half, which are three modules and three quarters; and which I expressly repeat, that I may yet add, that though all the Examples of this Order (which may be as well found amongst the Antients, as the Modern) have not always the Entablature comprehended within the same Termes of Modules that this has here, they may yet notwithstanding be according to rule in the general proportion; provided that the Entablature contain a quarter of the Column; which is neither limited to fourteen Modules, nor yet to fifteen, but may sometimes advance even to sixteen and more as occasion presents it self: So that a Column of sixteen Modules shall have a higher Entablature then one of fourteen. But then it is necessary, that all this difference of one Entablature to the other happen only in the Cornice, in regard that the Freeze, and the Architrave have always their precise and determinate measures: The one has a Module; the other a Module and an half, without any respect to the different height of the Columns. Now the Cornice being to supply what is deficient to arrive to the fourth part of the Column, 'tis evident that its particular proportion must depend on that of the Column; and that the Cornice of one Profile, can never serve for another, though it be of the same Order, unless the height of the Columns be likewise equal in them both, which thing ought very diligently to be consider'd: that from this observation a man may arrive to a good, and judicious examen of all those Profiles which the Modern have given us of this Order; and understand such as are worthy the being follow'd: For the general proportion being once defectuous, 'tis in vain to search for it in the retail, or minuter parts; because that is necessarily relative, and that the one, cannot possibly subsist without the other.

But to the end we may render what we have discuss'd easie to the Reader, who happily, for want of practise may find himself at a loss, I am going to deliver him a Method extraordinarily short and expedite, by means whereof, he may instantly make it without the least disorder or confusion,

He must take the whole height of the Entablature of the Design which he would examine, and thereof make a multiplication conformable to the proportion which it ought to bear with its Column, having still a regard to the Order which it represents. Put case, for example, one quarter, as in this of the Dorique; he must multiply the Entablature by four; if it be a fifth (as we shall see in some of the following Examples of the Corinthian) he must multiply it by five; and so of the rest: For the total of this multiplication ought to give us precisely the height of the Column; and wherever this does not quadrat, certain it is, the Profile is irregular.

I should be too prolix if I pretended to decifer thus by smaller scruples, and minutes all that belongs to these Principles, and whiles I think to render my self intelligible, by a tedious discourse and Calculations, become in fine both confus'd and troublesome to my Reader, who doubtless will sooner comprehend it all by seeing my Designs, since Words are never so exprefs as Figures.



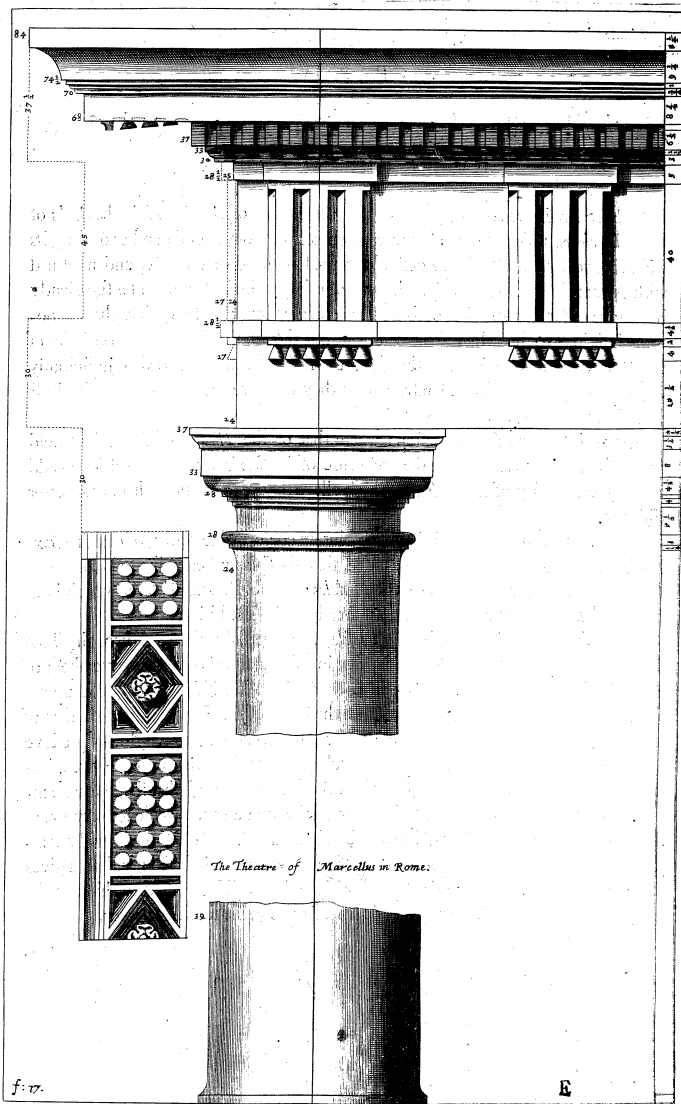
The Module or General Scale for all the following Profiles.

f. 15.

CHAP. III.

A Particular remarkable in the Profile, drawn from
the Theater of Marcellus.

I Admire that of all our modern *Architects*, the greatest part whereof have seen, and spoken of *this Example*, as of the most excellent *Doricque* model which has been left us by the *Antients*; there is not so much as one of them who has followed, or perhaps well observed in the Original the just *compartment* of the members of the *Capital*, nor the height of the *Freeze*, the which I find *here* visibly less than that which they allow to their *Designes*; though some of them (particularly *Vignola*) have proposed the very same *Profile* for the Rule of the *Order*; but with so much alteration in its members, that there is not one of them remains entire: A man shall easily find it by conferring them together; all the designs of this *Assembly* being therefore fitted to the same *Scale*. As for the *Capital*, they do all without exception affect the dividing of it in three parts, as *Vitruvius* will have it in his fourth Book, Chap. III. giving one to the *Hypotrachelion*, or neck of the Pillar; the other to the *Echinus* bracelets, or small mouldings; and the third to the *Abacus* or *plinth* of the *Capital*; whereas they ought to have considered, that the *Text* of this *Antbour*, besides that it is oftentimes suspicious, and especially *then* when he is not conformable to the practice of the *Antient Masters* his Contemporaries, it is by no means just, he that should presume thus to carry it against such Examples as this here, which is without all reproach and exception. It had been more reasonable that they who propose it for their model, had at least been so discreet as to have added nothing, but left him in his original proportion. As for those others who have formed designs after their own fancies, they are no more to be blamed for having followed the opinion of *Vitruvius*, and obliged themselves to the terms which he has prescribed, though they might haply have well dispensed with it, and with more reason have imitated the *Antients* where this irregularity is not to be found. The *Crown* of the *Cornice* is also sufficiently observable for its extraordinary projecture, and which is after a sort augmented by the *floops* which the *Architect* has given to the *drops* which compose the ornament of the nether face, and which fall on the *Triglyphs*. Now albeit this piece of *Opticks* be admirable in this huge *Coloss* of Building, yet is it by no means to be indifferently used every where, and upon all occasions, for in places much inclosed, where there is not ample space and freedom for the Eye, as the inside of *Churches*, &c. it would produce but an ill effect. Wherefore I have thought it necessary to propose *here* divers *antient Examples* upon each *Order*, that I may thereby give opportunity to those of the *Profession* to make use of them judiciously; regard being duly had to the Place, and the Occasion.



CHAP. IV.

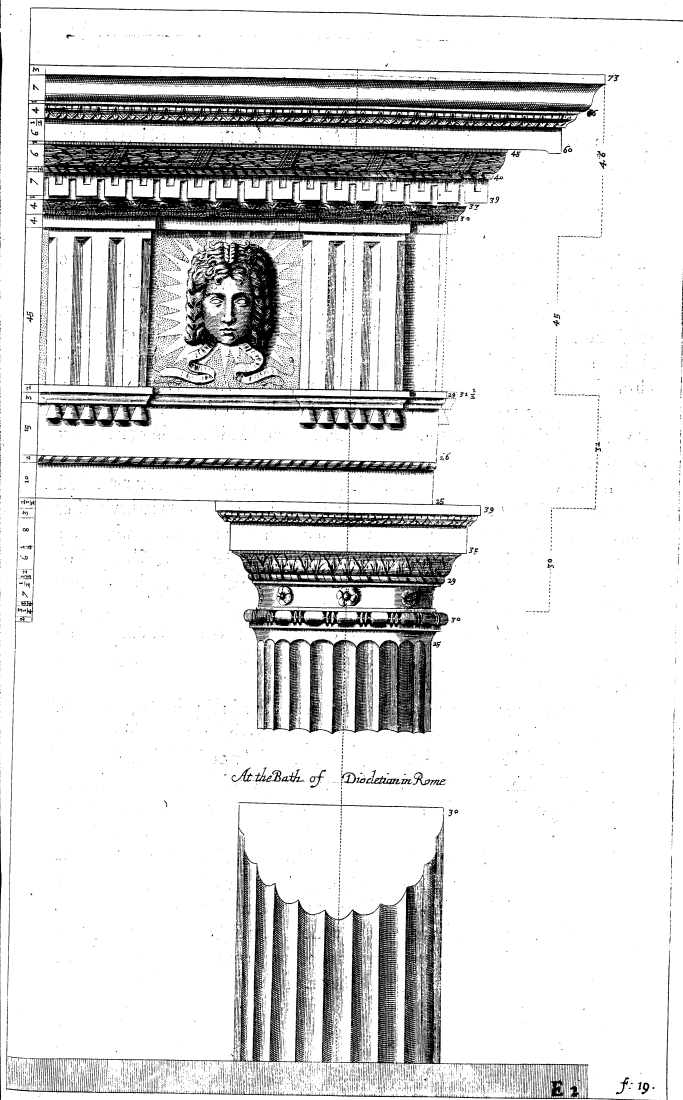
Another Profile taken from the fragments of the Dioclesian Bathes at Rome.

THIS Profile was one of the most excellent pieces of Architecture in the Baths of Dioclesian as far at least as I am able to conjecture from a good number of draughts which I yet by me, all of them design'd by the same hand very neatly, and measur'd with extraordinary study; although some of them methinks appear to be sufficiently licentious: But this Profile is of so noble a composition, and so regular, that it's nothing inferior to that which went before: And though the specific proprieties of this Order are to be single and solid; yet are the Ornaments here so very judiciously apply'd upon every of the Members, that they conserve the one without the least violation to the other.

It may serve upon some occasions where that of the Theater of Marcellus would not be so proper, in as much as the projecture of its Cornice is a great deal less; add to this, the curiosity of its mouldings which allure the eye to consider them at a nearer distance.

The general Proportion of it is not absolutely conformable to that of our first Example; and the difference makes me judge, that the Column belonging to it contained eight diameters, that is to say, sixteen Modules; for so the Entablature (which is of four Modules high) comes to make up a fourth part of the Pillar.

That which is considerable in this Profile, as universally observed through all the Moderns for the height of the Freeze, is, that in this partition of the three members of the Entablature, the flat Fillet which forms the Capital of the Triglyphs composes a part of the Cornice, and is not compriz'd within the limits of the Freeze, though in that of Marcellus's Theater I have made it to be a part, to the end we may religiously preserve our selves within the terms of the general rules of the Order, which precisely requires that the height of the Freeze should be of one Module and an half, that so the square intervals of the Metops with the Triglyphs (which is indeed an inconvenience very great, but withall most necessary) may be handsomely adjusted. To the rest, I will not affirm positively that the Column of this Profile was without a Basis, for my design gives me only the Entablature and Capital; though I might well be inclin'd to think so for the reasons before deduc'd, and amply demonstrat'd in the second Chapter.



CHAP. V.

Another very antient Profile after the Grand Maniere elevated in Perspective, and now extant at Albano near Rome.

I Conceiv'd it very advantageous, and indeed in some fort necessary the better to represent the beauty and goodly effect of this *Profile*, to give you *one* elevated in *Perspective*; because I would gratifie the eye with as much as *Art* is capable to add to the real and natural *Relievo*, and shew how it ought to succeed in the execution.

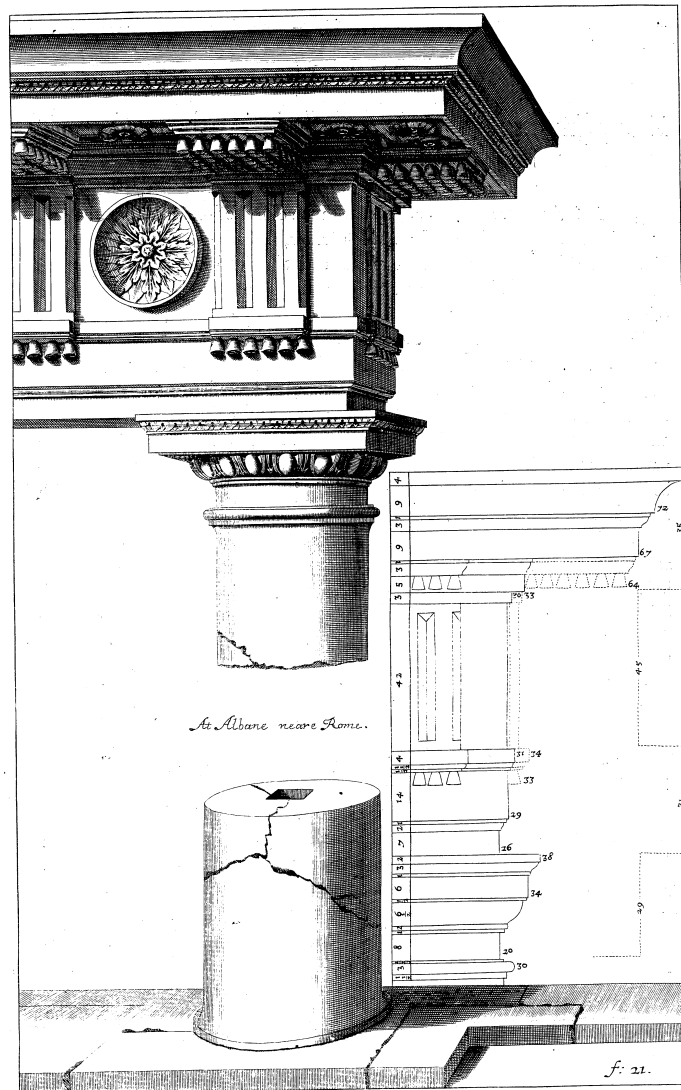
This incomparable *Dorique* Master-piece was discovered at *Albano*, joyning to the Church of *St. Mary*, amongst divers other old fragments of *Architecture* very curious, and of which I have a good number design'd, and with great diligence examin'd as to their measures, though drawn something in haste and as it were in passing, by the hand of the famous *Pirro Ligorio*.

That which I particularly esteem in this is a certain *grandure* of *Manner* majesticl and surprizing which is altogether extraordinary; all which results from its having but few members, and from the largeness of those which it has; an account whereof I have already given, speaking of the difference of *Manners* in the *second Chapter*. For the rest, the *shaft* of the *Column* stands simply on a *step* which serves it instead of a *Plinth*, as I have here represented him.

Now to the end this *design* may not only prove agreeable to the eye, but likewise profitable to those who shall desire to put it in practice, I have also accompanied it with its *Profile*, and particular Measures.

I advertise moreover, that the *Pillar* has fifteen *Modules* in height, and the *Entablature* three, with two thirds, which amount just to the quarter which is the regular proportion of the *Dorique* *Entablature* with the height of its *Column*: I have omitted the *Profile* of the *Capital* for want of space, as likewise for that it is so little differing from the ordinary in its mouldings, and so perfectly resembles it in proportion.

That which is most worthy remark, and indeed to be admir'd in this Composition, is, the richness, and extraordinary form of his *Modillions*, which lying plumb over the *Triglyphs*, and being as it were a kind of *Capitals* to them, produce a marvellous effect, which is yet much augmented by those great *Roses* of the *Sofitto* or *Eves* of the *Corona*, which having an extraordinary projecture, render the *Order* altogether *Gigantique*; and this is properly that which they term the *Grand Maniere*.



CHAP. VI.

A Judgment in general upon all the Authors summon'd together in this Collection.

THAT the Reader may now come with somekind of preparation to the particular Examen of the *Designs* which follow, I shall here endeavour to give him a general hint of the severall talents and abilities which I have remark'd in every one of those *Masters* we are taking a survey of in paragon one with the other.

The first of all is without any contest the famous *Andrea Palladio*, to whom we are oblig'd for a very rare Collection of antique *Plans* and *Profiles* of all sorts of Buildings, design'd after a most excellent manner, and measur'd with a diligence so exact, that there is nothing more in that particular left us to desire: Besides the very advantageous opportunities which he has had at *Venice*, and in all the *Vincentine* his native Country do leave us such marks as clearly shew'd him not only to have been a Sestator of these great *Masters* of *Antiquity*; but even a Competitor with them, and emulous of their glory.

The Man who nearest approaches to him is also another *Vincentine*, *Vincent Scamozzi* by name, a far greater talker (as well appears in his Books) but a much inferior workman, and less delicate in point of design: A man may easily perceive it by the *Profiles* which he has left us of the five *Orders*, the manner whereof is a little dry; besides that, he is very poor and tire in his Ornaments, and but of an ill gusto: He is notwithstanding *this* the nearest that approaches him as to the regularity of his proportions, and the most worthy to be parallel'd with *Palladio*.

Sebastiano Serlio and *Jacomo Barozzio* surnam'd *Vignola* hold of the second Class; and albeit they have both follow'd contrary wayes, and very different manners, yet I forbear not to place them in the same range, and am indeed in some difficulty to determine which of the two has deserv'd more of the Publique; were it not that one might say, the *first* had the good fortune to work for *Masters* who needed only to be shew'd the *Idea* of the things in gross, without having any thing to do with the retail of their Proportions; and that the *other* only propos'd to himself the instruction of young beginners, and to deliver to them the rules of *Art* and good design: But it were of excellent advantage for us all: that *Serlio's* Book had been design'd like that of *Vignola*; or that *Vignola's* study and diligence in searching, had been equal to that of *Serlio*.

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The famous Commentator of *Vitruvius*, *Daniel Barbaro* Patriarch of *Aquile*, whom with very great justice we may fitly style the *Vitruvius* of our Times, shall in this place be seated in the middle of all the *Masters* to be their President; as being indeed the *Interpreter* and *Oracle* of the very Father of *Architects*: and his Companion *Pietro Cataneo* (whom I assign only to preserve an equal conformity in my designs of comparing Modern Authors) shall serve only as a petty *Chaplain* in the retinue of this great *Prelat*, though he might well claim *Peerage* even with the most part of the rest.

Among the other latter four, I have a particular esteem for one above the rest, and that is *Leon Baptista Alberti*, the most Antient of all the Modern, and happily too, the most knowing in the *Art* of *Building*, as may be easily collected by a large and excellent *Volume* which he has published, wherein he fundamentally shews whatever is necessary for an *Architect* to know. But as to the *Profiles* of the *Orders* themselves and his regulation of them, I cannot but strangely admire at his negligence in drawing them no more correctly, and with so little art himself being a *Painter*; since it had so notably contributed to its recommendation, and to the merit of his works. But this I have reform'd in our following *Collection*, and believe in so doing to have perform'd him no little service, as happily in danger to have otherwise never been follow'd; there being hardly any appearance, that whilst the designs of his *Book* were so pitifully drawn, being made use of in work, they should ever produce so good effect.

To the most Antient I would assign for *Corrival*, the most Modern, that by confronting them to each other, we might the better come to discover whether the *Art* it self improve and proceed to any further perfection, or do not already begin to impair and decline. This last Author, namely *Viola*, is of the *Categorie* of those which the *Italians* call *Cicaloni*, eternal Talkers to no purpose. He, whilst he proposes to himself to write of the *Orders* and *Proportions* of *Architecture*, of the *Rules* of *Perspective*, of some *Elements* of *Geometry* and other the like dependencies on his principal Subject, amuses himself, poor man, in telling stories; so that in stead of a Book of *Architecture*, he has made (ere he was aware) a Book of *Metamorphoses*. Besides he has *this* in common with *Leon Baptista Alberti*, that his designs are both very ill-contriv'd, and executed; notwithstanding he follows a more elegant manner, and conformable enough to that of *Palladio*; but the *Method* which he uses in his partitions is so gross, and *mechanique*, that he reckons all upon his fingers, and seems to have never so much as heard speak either of *Arithmetique* or *Cyphers*.

Concerning the two which remain, a man cannot well affirm them to have been inferior to those who preceded them, nor yet to have been of the same force with the first, though I conceive they may well compare with three or four of them at least: And

These are two *French Masters* sufficiently renown'd both by their Works and Writings; *Philibert de Lorme*, and *Jean Bullant*, whom yet I do not here place in the last range as being at all their inferiours; but only that I may separate them from the *Italians* who are in far greater numbers.

CHAP. VII.

CHAP. VI.

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THAT the Reader may now come with somekind of preparation to the particular Examen of the *Designs* which follow, I shall here endeavour to give him a general hint of the severall talents and abilities which I have remark'd in every one of those *Masters* we are taking a survey of in paragon one with the other.

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CHAP. VII.

CHAP. VII.

Palladio and Scamozzi upon the Dorique Order.

LET us now then pass to the Ocular Demonstration of the precedent *Chapter* by the *Parallel* of the *Architects* which I have there assembled together, and whose *designs* I am hastning to examine by comparing them with our three *Antique Designs*, that according to their more or less conformity with these Original Models, we may pronounce concerning their merit, and see what esteem they indeed deserve. From this consideration it is, that of all the *choice* of the other *Masters*, I have extracted *Palladio* and *Scamozzi*, who having propos'd to themselves the imitation of the antient *Architects* by studying those admirable Monuments yet remaining in the City of *Rome*, have follow'd a *manner* infinitely more noble, and *proportions* more elegant than those of the School of *Vitruvius*.

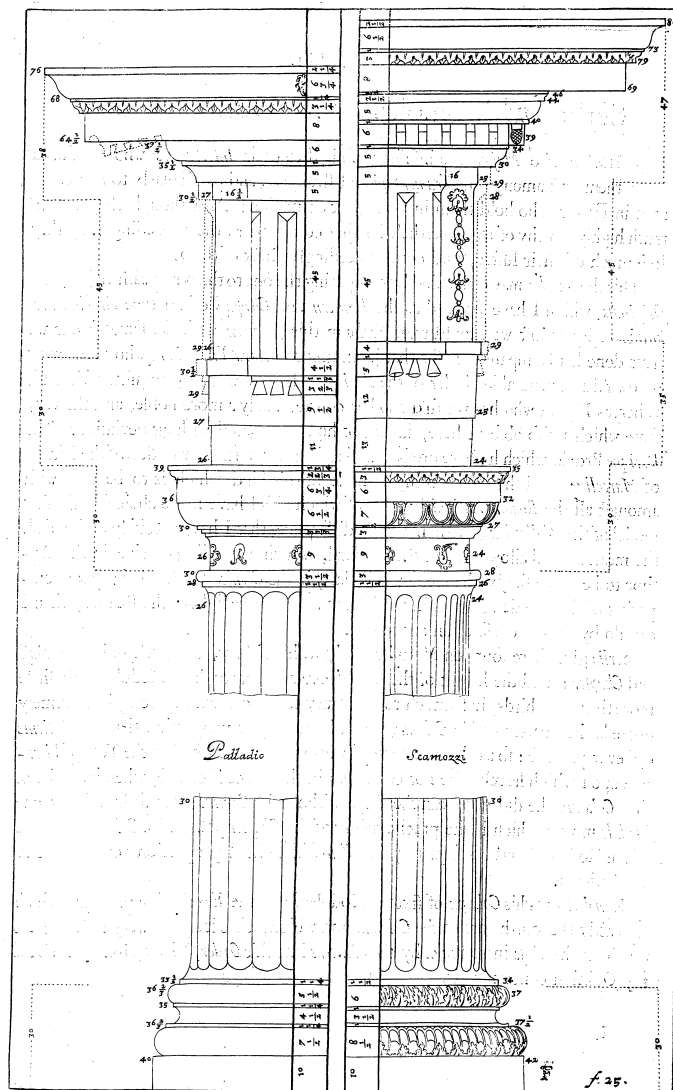
The first *Profile* of *Palladio* hath a great affinity with our second example, *Antique*, taken out of *Dioclesian's Bathes*; for excepting only the *Dentelli* which he may have with reason omitted, all the rest of the *Entablature* is upon the matter the same.

He has likewise been so discreet (being peradventure oblig'd to follow the vulgar error, which will have the *Base* of a *Column* of this *Order* to be all one with the others) to advertise before hand by an example which has none at all, that the *Antients* did never use it after this manner.

He allows but fifteen *Modules* to the *Column*, without *Base*, and with its *Base* he makes it of sixteen, and sometimes proceeds even to seventeen and a third. The rest of the measures are so distinctly mark'd upon the *Profile*, that it were superfluous to explain them.

Scamozzi gives ever precisely seventeen *Modules* to his *Columnes*, accommodating it with the same *Base* that *Palladio* does; but to a great deal less purpose, in as much as he thinks fit to deck the *Tore's* with I know not what delicate *foliages*, which does not at all become the *Order*; no more then does the *Ionique fluting* which is abusively employ'd in this place in stead of the natural *Dorique*. His *Entablature* (as well as that of *Palladio*) sufficiently resembles our second *Model*, to which he has onely added a small cavity betwixt the *Corona* and the greater round, a thing not at all considerable.

The Composition of his *Profile* taken in gross, and altogether simple appears of a great *Idea*, but the *Ornaments* are to be rejected.



C H A P. VIII.

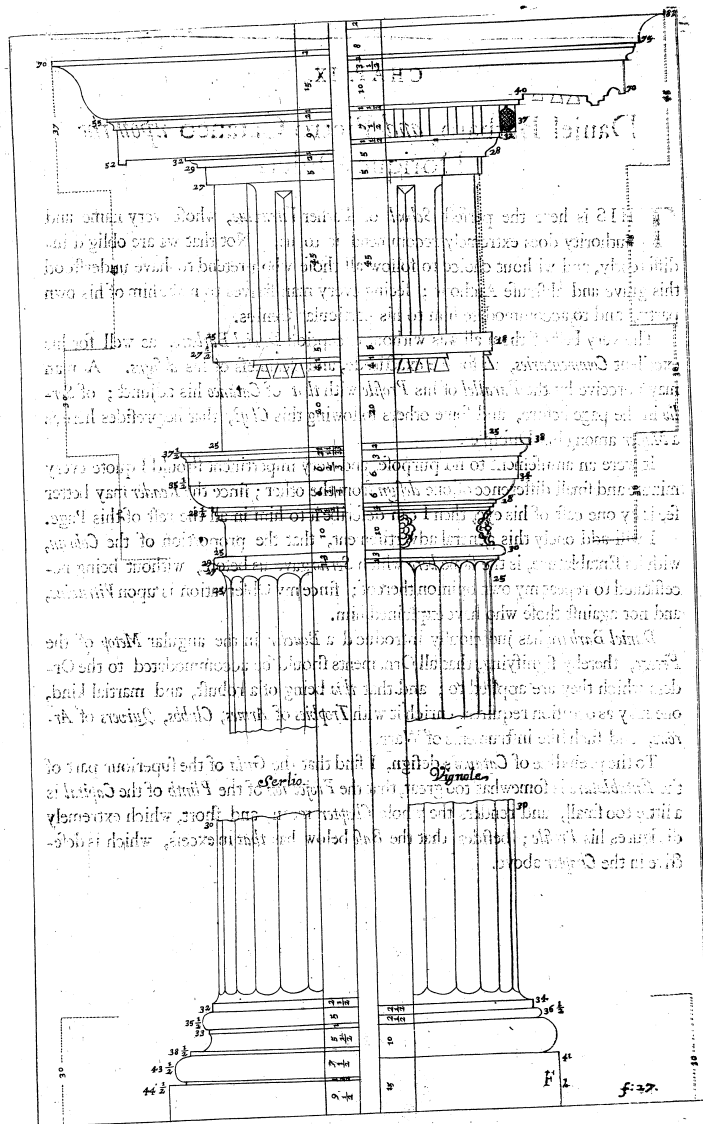
Serlio and Vignola upon the Dorique Order.

THESE two *Masters* are infinitely oblig'd to their *Interpreters* who produced them first amongst the *Tramontani* and strangers, and particularly to our workmen in *France* who hold them in very great estimation: And though they are in truth highly worthy of it, nevertheless being compar'd to the preceding two, they lose much of their lustre, and come exceedingly short of them.

This the *Reader* may easily find by comparing the one to the other with the *Antient Originals* which I have prefix'd the *Lantern* and *Compass* of all true *Architecture*. But it were not just we should treat *Serlio* in this *Examen* with the same rigour we have done his Companion; for that intending to follow *Vitruvius* (who is the most renown'd and venerable *Author* of the *Antients*) he has worthily acquitted himself: Whereas *Vignola* who has pursu'd another course, really a more noble, and the very same which I also observe here, knew not how to proceed without deviation. The *Dorique Profile* which he here presents us, is taken out of the first Order of the *Theater of Marcellus*, and the most worthy example of this kind which is to be met with amongst all the *Roman Antiquities*, and of which also I have made choice for the first model of this *Collection*, with this only difference, that I have precisely observ'd all the measures and allowances of the *Original*, which you will perceive in this *Author* to be exceedingly changed, particularly in the *Cornice* and *Capital*: The comparing of the two designs will in one instant afford more light to the *Reader*, then I can do by the discourse of an entire Page.

Serlio gives here fourteen Modules only to his *Column*, comprehending the *Base* and *Chapter*; and the height of the *Entablature* amounts to three Modules and a little more then two thirds, in so much as (contrary to his ordinary custom) he extremely exceeds the quarter of his *Column*, which is the largest proportion that the *Antients* did ever practise; so as this great excess puts me in doubt whether the Text of *Vitruvius* upon which he relies be not corrupted in that place; or else, when he spake of that *Column*, he did not mean the *Shaft* without its *Capital*: for so by adding one *Module* more (which is the precise height of the *Chapter*) the entire *Column* would be fifteen Modules, and consequently the *Entablature* hold proportion conformable to the *Antients*.

Vignola forms his *Column* of sixteen Modules, and the *Entablature* of four, which is exactly the fourth part of the *Column*, and which makes it appear very regular: As touching the *Base* introduc'd by the *Moderns* into this *Order*, I have already declar'd my Opinion concerning it.



CHAP. IX.

Daniel Barbaro, and Pietro Cataneo upon the Dorique Order.

THIS is here the perfect School of Father Vitruvius, whose very name and authority does extremely recommend it to us. Not that we are oblig'd indifferently, and without choice to follow all those who pretend to have understood this grave and abstruse Authour; seeing every man strives to make him of his own party, and to accommodate him to his particular Genius.

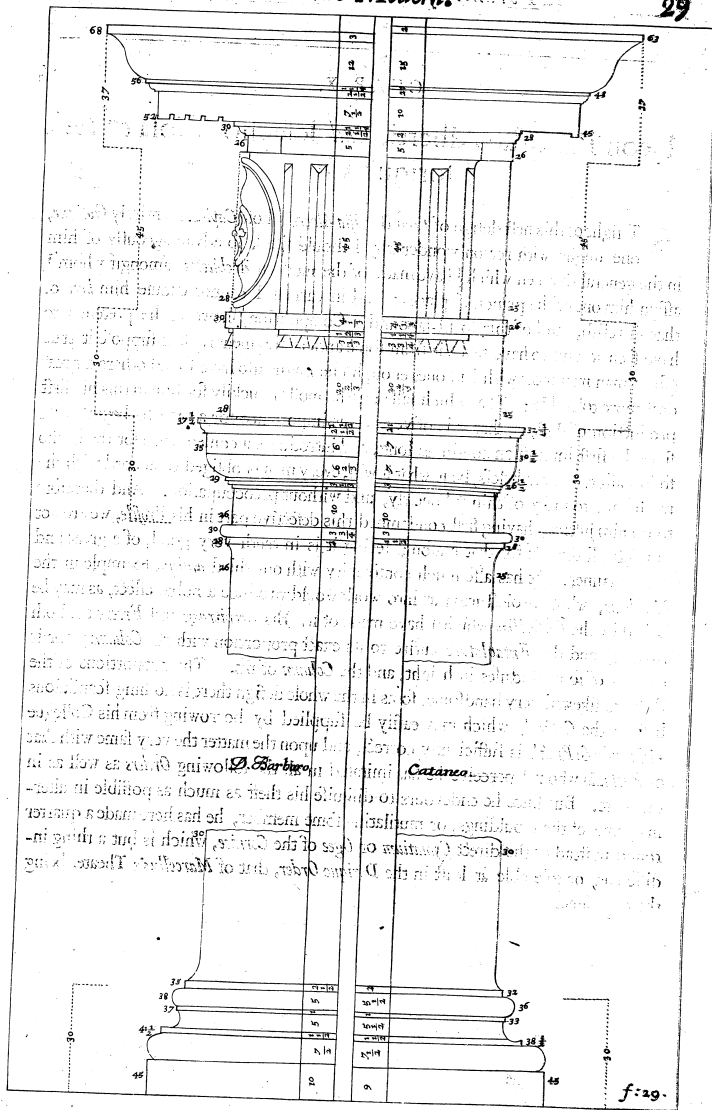
The very best of them all was without exception Daniel Barbaro, as well for his excellent Commentaries, as for the exactitude, and cleanness of his designs. A man may perceive by the Parallel of his Profile with that of Cataneo his adjunct; of Serlio in the page before, and some others following this Class, that he presides here as a Master among his Disciples.

It were an amusement to no purpose, and very impertinent should I quote every minute and small difference of one design from the other; since the Reader may better see it by one cast of his eye, then I can describe it to him in all the rest of this Page.

I will add onely this general advertisement, that the proportion of the Column, with its Entablature, is the same here which Serlio gave us before, without being necessitated to repeat my own opinion thereof; since my Observation is upon Vitruvius, and not against those who have explained him.

Daniel Barbaro has judiciously introduc'd a Boucler in the angular Metop of the Freeze, thereby signifying, that all Ornaments should be accommodated to the Orders which they are applied to; and that this being of a robust, and martial kind, one may as occasion requires, enrich it with Trophies of Armes, Clubbs, Quivers of Arrows, and such like instruments of Warr.

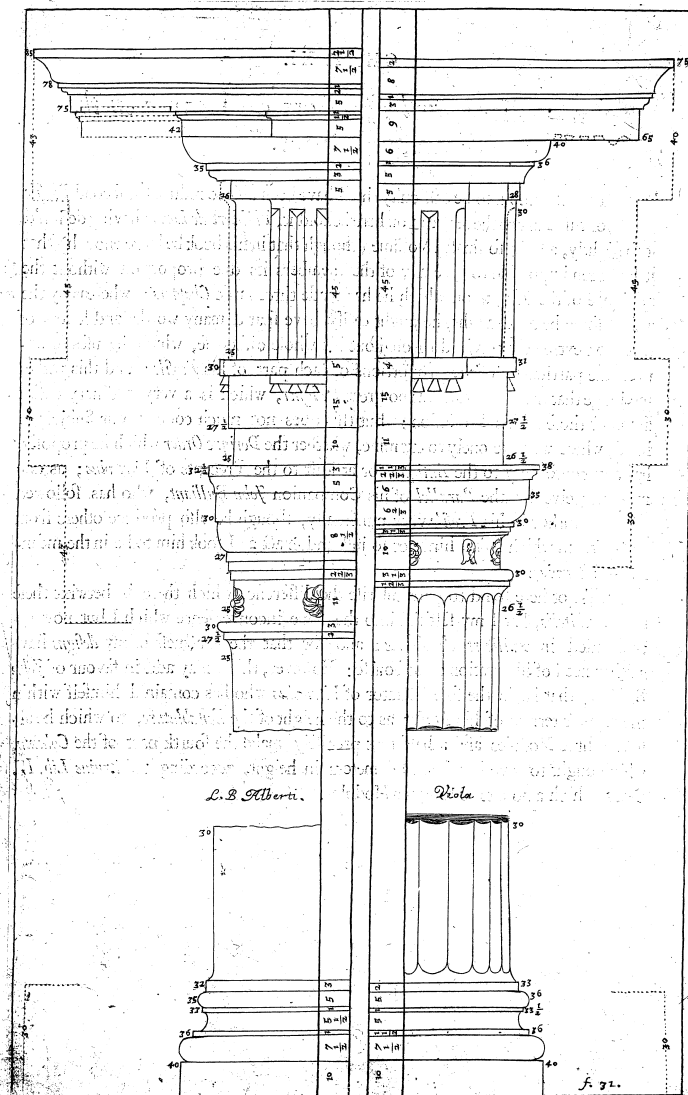
To the prejudice of Cataneo's design, I find that the Gula of the superiour part of the Entablature is somewhat too great, that the Projection of the Plinth of the Capital is a little too small, and renders the whole Chapter mean, and short, which extremely disfigures his Profile; besides, that the Base below has that in excess, which is defective in the Chapter above.



CHAP. X.

Leon Baptista Alberti, and Josepho Viola on the Dorique Order.

AT fight of this first design of *Leon Baptista Alberti* whose *Capital* is entirely *Gotique*, one might with reason wonder why I should speak so advantageously of him in the general Examen which I have made of the modern *Architects*, amongst whom I assign him one of the principal places; and in earnest I cannot excuse him here of that ill relish, and of this so ill-favour'd a Composition, however he pretends to have seen it, and to have taken it from some antient fragments: But suppose it true (for a man may meet with bad ones enough) he might also have found others a great deal more tolerable: That which falls out the most unluckily for him in this his first production of skill, is, that it is of very great importance for a man to begin well; since the first impression continues long, and introduces a consequence for those who follow after. Nevertheless, be it what it will, every man is obliged to accord with the truth, and to judge of things honestly, and without preoccupation. And therefore to do him justice, having first condemned this defective part in his *Profile*, we are not to reject all the rest for that reason; seeing it is in truth very good, of a great and noble manner. It has also much conformity with our third *antique* Example in the *Modillions*, whose projectures put into work would produce a noble effect, as may be judg'd by the *Perspective* which I have made of it. His *Architrave* and *Freeze* are both regular, and the *Entablature* entire to its exact proportion with the *Column*; for it consists of four *Modules* in height, and the *Column* of fix. The proportions of the *Base* are likewise very handsome, so as in the whole design there is nothing scandalous besides the *Capital*, which may easily be supplied by borrowing from his Colleague *Viola*, whose *Profile* is sufficiently correct, and upon the matter the very same with that of *Palladio* whom I perceive he has imitated in all the following *Orders* as well as in this here. But since he endeavours to disguise his theft as much as possible in altering some of the mouldings, or mutilating some member, he has here made a quarter round in stead of the direct *Cymatium* or *Ogee* of the *Cornice*, which is but a thing indifferent, or tolerable at least in the *Dorique Order*, that of *Marcellus's* Theater being the very same.

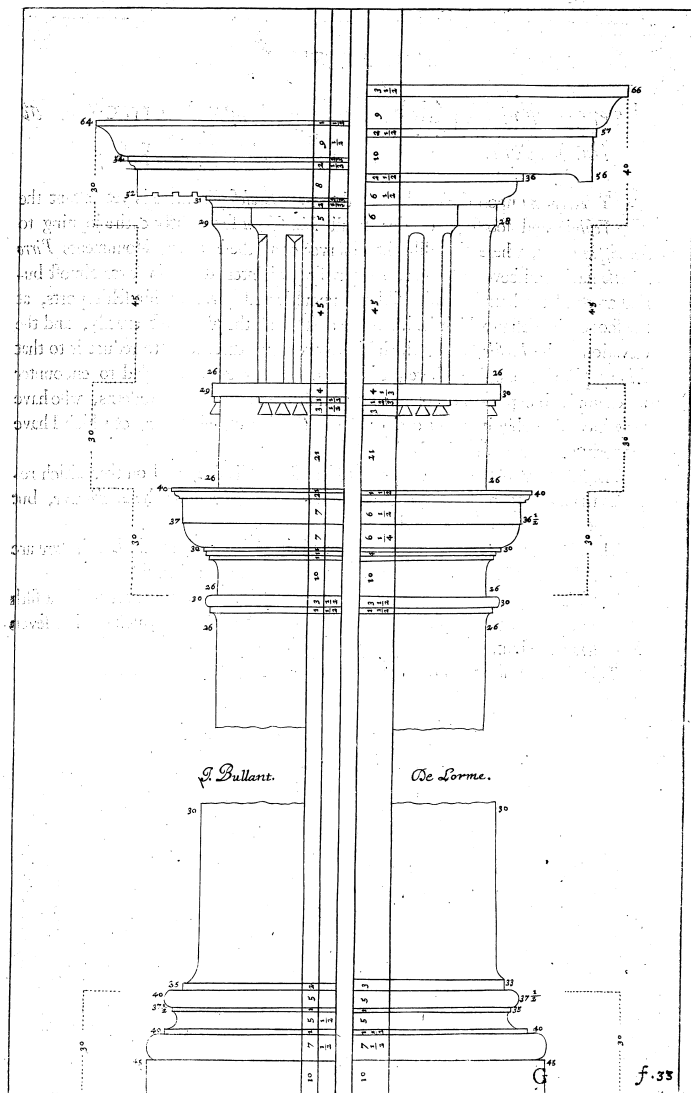


CHAP. XI.

John Bulliant, and Philibert de Lorme on the Dorique Order.

THIS not without some difficulty that I have been able to reduce the second *Profile* of this *Page* to the termes you here behold it, *Philibert de Lorme* having design'd it so slightly, and in so small a Volume (though that in his book be large enough) that it had been impossible to give any of the members its due proportion without the assistance of the *Text*, upon which he has made three large *Chapters*; whereas by the aid of some better draught, he might easily have spar'd many words and letters of direction extremely confus'd throughout his whole discourse, which he uses to express the particulars of the proportions of each part of his *Profile*; and this makes me judge that the good man was no great *Designer*, which is a very ordinary defect amongst those of his Profession: But this does not much concern our Subject in hand, where we have onely to examine, whether the *Dorique Order* which he proposes, has any conformity to the *Antique*, or at least to the Precepts of *Vitruvius*; as one may perceive by the *Parallel* of his Companion *John Bulliant*, who has followed this old Author in his *Profile* very punctually, though he also produce others from *Antiquity*, in which I find him not so just and exact as I took him to be in the meaning of *Vitruvius*.

I will not here stand to particularise the difference which there is betwixt these two *Architects*, left I my self fall into the same inconvenience which I but now reprehended in *Philibert de Lorme*; and for that the exactness of my designs have neither need of illustration or discourse: However, this I may add in favour of *John Bulliant*, that he is the sole Sectator of *Vitruvius* who has contain'd himself within the regular termes of his *Master* as to the height of the *Entablature*, to which he allows three Modules and a half that precisely make the fourth part of the *Column*, which ought to have but seven Diameters in height, according to *Vitruvius Lib. IV. Cap. I.* which amounts to fourteen Modules.



CHAP. XII.

A very antient Sepulchre to be seen near Terracina, at the side of the high way leading towards Naples.

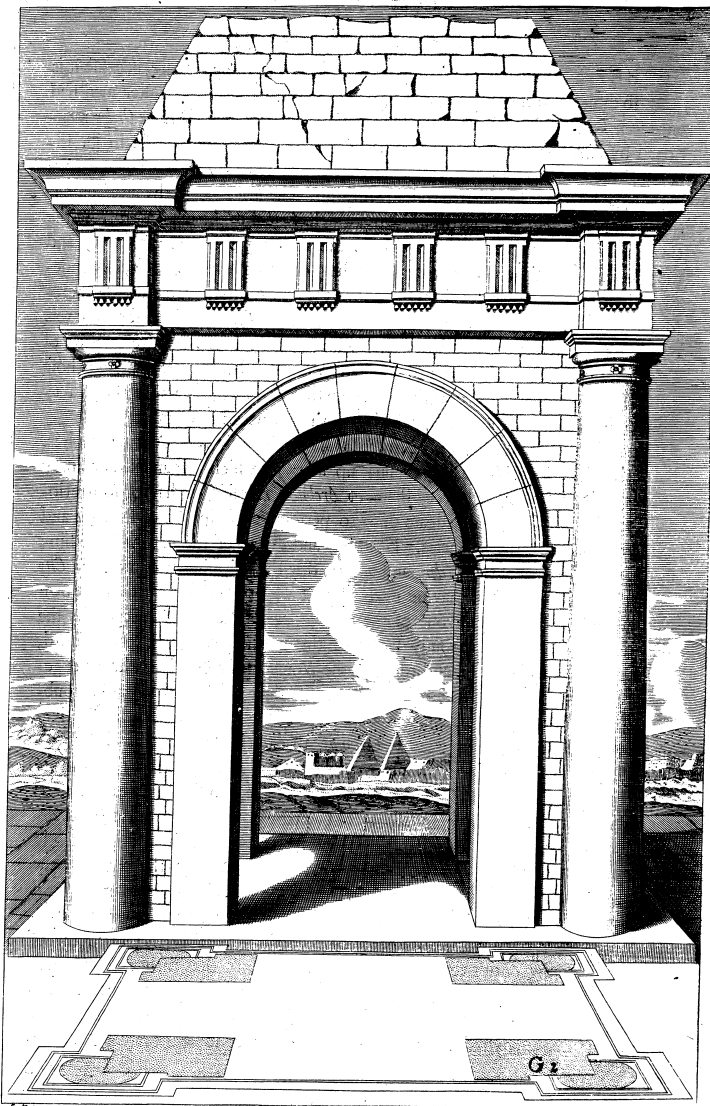
AT Terracina upon the confines of the State Ecclesiastic there is yet extant the *Vestigia* and footsteps of this small *Mausoleum* sufficiently entire joyning to the *Appian* way, where that diligent observer of all these antient Monuments *Pirro Ligorio* having discovered and (as one may say) disinterr'd it (for 'twas almost buried amongst the brambles of a wild and uncultivated place as himself reports, at the foot of the design which he has made of it) took the *plan* most exactly, and the elevation of the *Profile*, upon which I have taken my directions to reduce it to that *Iconographical* form which I here present you. I was extremely glad to encounter an example so exprefs and convincing against the abuse of the Moderns, who have very inconsiderably introduc'd *Bases* to the *Columns* of this *Order*, of which I have formerly discours'd sufficiently.

The four *faces* of the Edifice appear to have been all alike, and on that which respects the *West*, there has been some kind of *Inscription* upon the *Architrave*, but there now remains nothing legible.

The *Masonry* is of huge square *Brick*, and the *Columns* with their *Entablature* are made of *Tiburine* stone, the *Pyramid* being also of the same material.

The *Diameter* of the *Columns* is near upon two *Palmes*, the *Entablature* makes a fifth of the entire *Order*; that is to say, a fourth part of the *Column*, which was but seven *Diameters* in height.

This *Sepulchre* seems to be fully as antient as the very *Appian* way it self.



CHAP. XIII.

Of the Ionique Order.

THE first productions of *Arts* have alwayes been exceedingly rare, because it is so difficult to invent; but it is not the same of Imitation: For after men had once seen Regular Structures, and those famous *Temples* of the *Dorique Order* mentioned by *Vitruvius* and some others, *Architecture* did not long remain in its Infancy; the concurrence and emulation of the neighbouring people advanc'd its growth, and made it soon arrive to its perfection. The *Ionians* were the first Competitors with the *Dorics* in this divine Art, which seem'd to be descended from the *Gods* themselves to gratifie Mankind with more opportunity of honouring them; and though these had neither the advantage nor the glory to be Inventors of it, they endeavoured yet to improve and raise it even above the very Authors. Considering therefore that the figure of a Mans body, on which the *Dorique Order* had been form'd, was of a shape too robust and massy to fit holy Places and become the representation of *Celestial* things, they would needs compose an *Order* after their own Mode, and chose a *Model* of a more elegant Proportion, wherein they had more regard to the Beauty than to the Solidity of the Work, which gave the first occasion of calling it the *Feminine Order*, as indeed degenerating towards an effeminate softness. And the truth is, the *Order* of the *Caryatides* quickly sprung up after it, which was an extraordinary affront to this poor Sex, and a very shame to *Architecture* it self, for having so irrationally employ'd a feeble and delicate thing to perform an office where strength and solidity were the only necessities. *Vitruvius*, and divers of the *Modern* since him, mention the Original of this *Order*, and tell us, that the Inhabitants of a certain City of *Peponessus* named *Carya*, having made a league with the *Persians* against their own Nation the *Greeks*, after the rout of the *Persians*, were afterwards besieged by the Conquerours, and so barbarously sack'd, that putting every man to the sword, consuming the City to ashes, and carrying the Women away Captive, their vengeance being not yet extinct, they resolv'd to eternise their resentment by causing publique Edifices to be erected, wherein for a mark of the servitude of these Captives they ingraved their *Images* in stead of *Columns*, that so they might overwhelm them likewise under the weight of the punishment which they had merited by the guilt of their Husbands, and leave an everlasting memory thereof to future Ages: This is the Example which *Vitruvius* has made use of to prove how necessary it is that an *Architect* should be knowing in *History*, to the end he introduce nothing impertinently in his works, and without good reason. The *Gotique Order*, which is the folly and very Ape of *Architecture*, in imitation of the *Caryatides* has compos'd certain lame figur'd *Mutills* or *Corbells* in stead of *Cartouzes* sustained by I know not what *Chimeras* and ridiculous *Monkeys*, to be met with in every corner of our old *Churches*; but some of the *Modern* having (with very good reason) found fault that such extravagances should be seen in holy Places where reverence and modesty are so essential, and considering how much more decent it were to fit those places with some devout Representations, without any respect at all to their Profession, or for want rather of understanding

standing the propriety of the *Orders* of *Architecture*, have amused themselves to place the figure of *Angels* and other *Saints* in stead of the *Caryatides*; making them like so many *Slaves* to carry huge *Cornices*, and even entire *Altars* upon their shoulders, testifying thereby how preposterously and without judgment they consulted *Vitruvius* upon the occasion of the Original of the *Caryatides*: For they would otherwise have understood that this *Order* cannot be employed or indifferently enter into all sorts of Buildings, and that it requires no small discretion to be aptly and discreetly placed: Above all, that it should never be used in *Churches*, which are the Houses of *God*, and *Ashrams* of *Mercy*, where servitude and revenge ought never to appear. They had proceeded much better to have only used the plain *Regular Order* which we are now going to describe according to an excellent *Antique Example* taken from the Temple of *Fortuna Virilis* at present the Church of St. Mary the Egyptian in *Rome*, the Profile whereof has been fortunately met with amongst some Papers of mine of that great Antiquary *Pirro Ligorio*; whose *Manuscripts* and *Designs* are conserved as a very rare Treasure in the *Bibliothèque* of the *Duke of Savoy*, which has furnished me with a means to examine and verifie divers Measures that at present a man would hardly know where to take; and to repair the *Cornice* with its proper Ornaments, which are now so impaired through age, that it is extremely difficult to discern them. This is then the *Model* I shall follow, and which shall here serve for the *Rule* of this *Order*, having with mature consideration, and for divers reasons prefer'd it before that which is in the *Theater of Marcellus*, from whence I have taken the *Dorique*; which nevertheless I shall propose in what follows, remitting others who concur not with my opinion to their own affection and fancy.

But before I enter upon the retail of its proportions (for recommendation of this *Order*, and the curiosity of the Reader) I will here recount to you the names of some famous *Temples* built by the People of *Ionis*, whose antiquity is at the least of two thousand years. The most memorable, though not most antient, is that renowned Temple of *Diana*, erected (as some think) by the *Amazons* in *Ephesus*. This was a work of so stupendous a grandure, that there was spent above two hundred years in finishing it, all *Asia* contributing to this inestimable expence. *Vitruvius* in his third Book, Chap. I. says, it was of the *diphytery* figure; that is, environ'd with a two-fold range of *Columns* in form of a double *Portico*: It was in length four hundred and twenty five foot upon two hundred and twenty. All these *Columns* were of *Marble* seventy foot in height. The *Architect* of this proud Edifice, according to the same *Vitruvius*, was one named *Ctesiphon*, whom he mentions in his tenth Book, where he speaks of an excellent *Machine* that he invented to transport the *Columns* of this Temple; which for being of so prodigious a length, that no ordinary force was able to move and bring from their quarries, had been all to no purpose, had not this extraordinary Genius discovered some artificial forces to supply the defect of others. This Structure is esteemed for one of the *Worlds seven Wonders*: There were yet in the same City of *Ephesus* many other Temples of this *Order*; whereof two (one dedicated to *Apollo*, the other to *Bacchus*) are principally remarkable, as having been in some sort comparable to this first, had they received their ultimate perfection; but they were left off unfinished, by reason of the wars against the *Persians*, who were in conclu-

sion the utter ruine and subversion of this People: For *Cyrus* having subjugated *Asia*, plunder'd all this Country, faccag'd their *Cities*, demolish'd the *Temple*, and made so universal and barbarous a devastation, that there hardly remain'd any thing of such an infinity of stupendious Monuments which this noble *Nation* had erected throughout all *Greece*: Notwithstanding this, he spared that of *Diana* of *Ephesus* whose astonishing beauty serv'd as a *Bulwark* to the fury and rage of this mighty Conquerour. In *Athens* one of the most flourishing *Cities* of the World, there was also of the same *Ionique Order* a very great number of *Temples*, amongst which, that of the *Delphic Apollo* and his Son *Esculapius* were highly celebrated. There is yet to be seen in the same place certain *Vestigia's* reduc'd to the form of a *Citadel*, which they report to have been heretofore the *Temple* of the Goddess *Juno Attica*. I could enumerate divers others like these, of which the *Antiquaries* we have cited report marvels; but in general termes, and without any benefit to the *studious* of the *Art*, who stand in need of some more essential remarks and instructions. I will therefore manage the rest of this *discourse* in describing the *Composition*, and the parts of this *Order*, conformable to the *Profile* which I have chosen for our *Model*, and which is precisely taken from the *Antique*.

CHAP. XIV.

The Ionique Profile taken from the Temple of Fortuna Virilis at Rome, which is at present the Church of St. Mary the Egyptian.

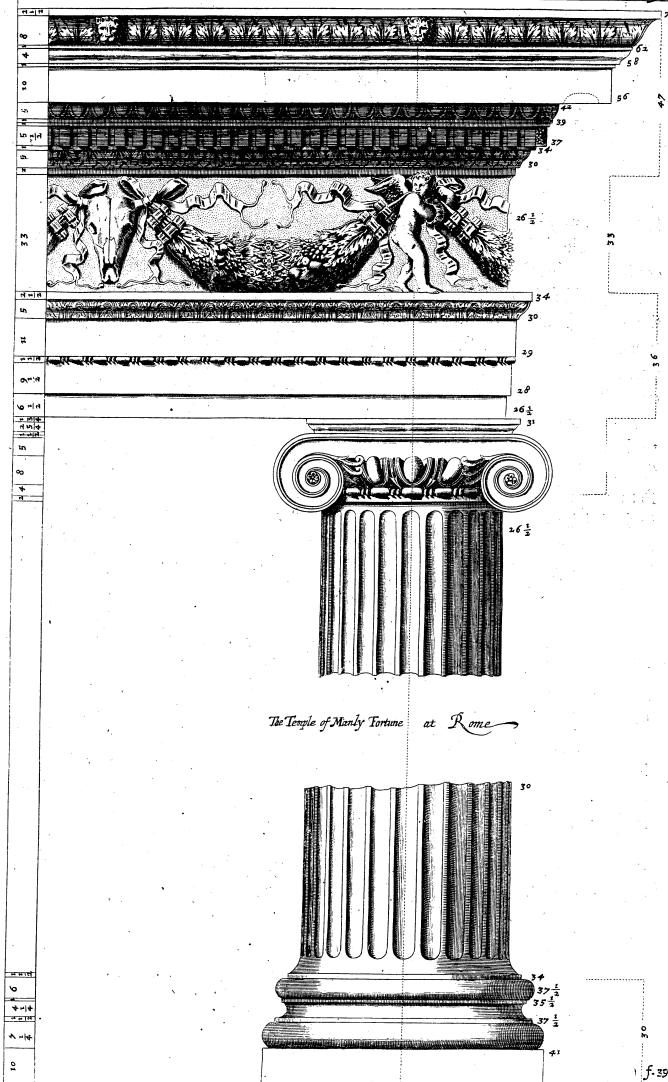
ACCORDING to the opinion of that threefold grand *Antiquary, Painter, and Architect* *Pirro Ligorio*, of whom I have heretofore spoken, and from whom I have borrowed this *Profile*, I may safely propose it for one of the most regular Examples of the whole *Ionique Order* which is now extant of antient *Architecture*: Add to this the instance which *Palladio* makes of it in his fourth Book and thirteenth Chapter, being the only one of this *Order* which he has inserted amongst the whole collection of his *Studies*; so as these two great *Masters* approving the election and judgment I have made thereof, it is not to be doubted for a *Master-piece* of supreme perfection. I will therefore make the general description thereof, deducing the principal Members and proportions in grofs, without amusing my self with the smaller retail of the measures of each particular part, which the *Design* ought to supply.

The entire *Order* from the *Superficies* of the *Area* to the *Cornice*, contains eleven *Diameters* of the whole *Column*, which amounts to twenty two *Models*.

The *Column* with the *Base* and *Chapter* has eighteen *Modules*.

The *Entablature* (that is to say, *Architrave, Freeze, and Cornice*) contain four *Modules* lacking four *Minutes*, which are not considerable upon the total; and this height making two *nineths* of the *Column* produces a proportionate mediocrity 'twixt that of the *Dorique Order* before describ'd (whereof the *Entablature* composes one quarter) and that of the *Corinthian* (as we shall see hereafter) to which the *Moderns* do ordinarily attribute a fifth part.

The *Voluta* of the *Capital* is after an *oval* form, producing a very noble effect, notwithstanding that none of our *Architects* have put it in practice; but the reason in my opinion, is, the difficulty of turning it with a grace, and for that they are generally accusom'd to do all with the *Rule* and *Compass*, which are here in a manner useless.



CHAP. XV.

Another Ionique Profile taken from the Theater of Marcellus at Rome.

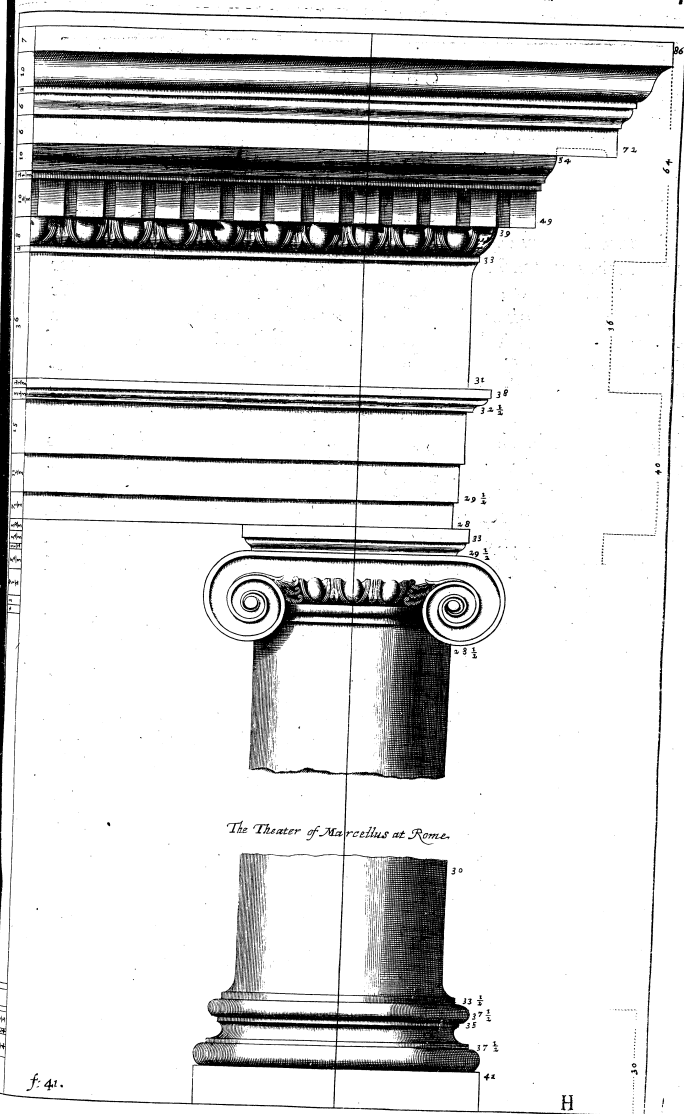
SOME may imagine that I ought to have establish'd mine *Ionique Order* upon this Example, being as 'twere the twin-Brother of the first *Dorique* with which I have commenced this *Collection of Architecture*, being both of them extract'd out of the same Edifice, which is the *Theater of Marcellus*. And to speak truth, it was my first design: But second cogitations being ordinarily the more judicious; I have since considered that the ampleness of the *Entablature* with its extraordinary plainness, was a particular effect of the *Architects* discretion, who resolving to place this *Order* in an exceeding large Building, and also upon an elevated place, where the sight could hardly enjoy those Ornaments wherewithall it is usually enriched, had regard onely to the reformation of *that* by a rule of the *Opticks*, which the Eye might possibly find fault with in the grace of its general proportions from the distance of its Elevation; so that we may affirm of this *Profile*, that it does excellently well in *Work* as 'tis placed in the *Original*; but would not succeed so well in another of more mediocrity; and above all in a work of *one* onely *Order*, unless it were of a *Colossean* magnitude; which is yet in truth neither proper nor natural to its feminine kind: However I will here present you with its Proportions as well as with the others.

The height of the entire *Order* is twenty two *Models*, and two thirds.

The *Column* with her *Base* and *Chapter* hath but eighteen, and those precise enough; so as the whole *Entablature* consisting of four and two thirds, it happens to be of an extraordinary grandure, in as much as it exceeds a quarter of the *Order*, which is the largest Proportion can justly be given even to the *Dorique* it self.

The *Projecture* or *Fette* of the *Cornice* is also a little extravagant; but the *Architect* has for all that shewed himself very judicious, having respect in that to the entire mass of the Building, and to the eminence of the site of this second *Order*: For the same reason he afforded but very little diminution to the *Column* above.

The *Voluta's* of the *Capital* are Oval, as in the precedent *Order*, and this shape of the *Voluta's* was much practis'd by the *Antients*; but the method of turning them with the *Compass* is somewhat difficult, and has never as yet been demonstrated.



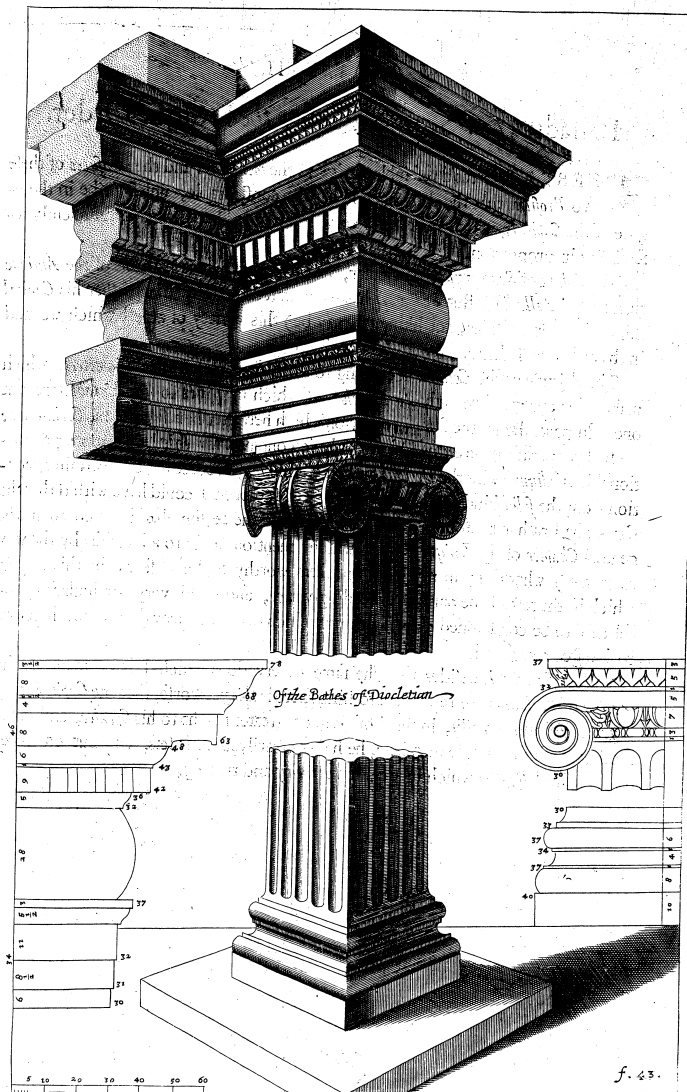
CHAP. XVI.

The Perspective Elevation of a Profile drawn from the Baths of Dioclesian at Rome.

I Would needs make an Elevation in *Perspective* of this *Profile*, that so I might add some variety to my designs, and for that likewise it is an advantageous means to represent the *Idea* of an *Order*, and the effect which it produces being put in *Work*, for their sakes who are not much practis'd in the Myſtery. This piece flood in the *Baths* of *Dioclesian* at the *angle* or *coinage* of a return of a Wall, as I have found out by a *Design* of mine very antient and of a good hand, where the Proportions as well of the *Plan* as of the *Profile* are exactly noted, even to the least particulars. I have reduced and accommodated them to the division of my ordinary *Model*, as you may perceive them on the *Profile* which is under the *Perspective Entablature*.

The height of the whole *Order*, from the *Base* to the top of the *Cornice*, amounts to ten Diameters and a fourth; which, according to our manner of measuring contains twenty *Models* and an half; which being divided twixt the *Column* and the *Entablature* takes up seventeen, and the three *Models* and half remaining make up the height of the *Entablature*: Now though there be a considerable difference in the altitude of our first *Ionique* Example, and this *here*, it rather yet consits in the total quantity of the *Order*, then in the proportion of their parts; for I find here that the *Entablature* compared to its *Column* has also the same relation of two ninths; which is to say, that the height of the *Column* divided into nine parts, that of the *Entablature* comprehends two of them; which is a *Symmetrie* particularly affected to this *Order*, as I have elsewhere shewed.

The *Voluta's* of the *Capital* were tourn'd with the *Comp.β*, after the manner I shall hereafter describe in a *Page* by its self, and with which I shall conclude this *Order*.



CHAP. XVII.

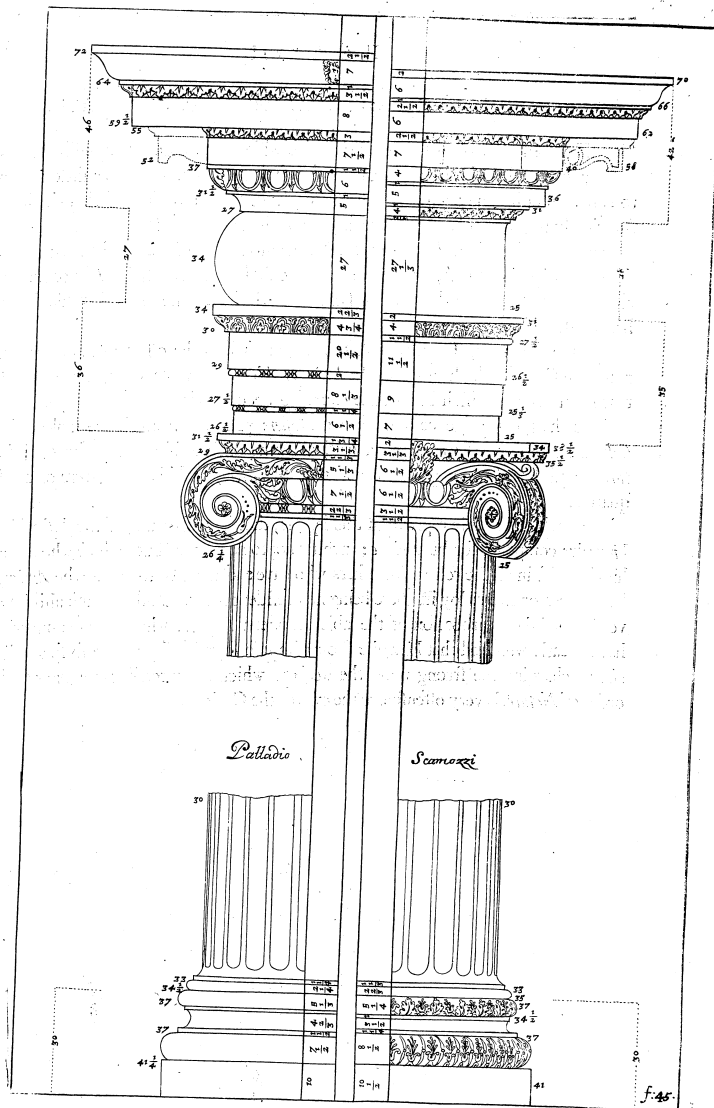
Palladio, and Scamozzi upon the Ionique Order.

THERE is so great a resemblance 'twixt the mouldings and the measures of these two Profiles, that the difference is hardly considerable, unless it be in the figure of the Capitals, which in truth is very different in shape; though sufficiently resembling in proportion.

The *Voluta* of Scamozzi is particular, and by consequence hath less of the *Antique* than that of Palladio: But Scamozzi has excogitated this expedient, that his Capital might front on all sides, not liking (it may be) this variety of aspect which we find in the ordinary *Voluta*'s.

The altitude of the Column according to Palladio contains nine Diameters, which make after our measure eighteen Models; of which he gives to the *Entablature* but one fifth part, being the same proportion which hereafter he assigns to his *Corinthian*: He had yet peradventure done better to have contriv'd for this here a more proportionable Medium 'twixt the *Dorique* and the *Corinthian*, proceeding by a certain gradation from the solid kind to the more delicate. Moreover, I could have wish'd that the Cornice had rather been *tooth'd* then *Modillion'd*, for the reason already rendred in the general Chapter of the *Ionique Order*; which I mention only to advertise (by the way as 'twere) what does in my judgment seem worthy to be observ'd in this Profile, which in the rest of the parts is exceedingly rare, and in this very particular not absolutely to be condemn'd; seeing things which may be improv'd, are not therefore to be esteem'd for ill.

As for Scamozzi, besides that the same observations which I have made on the Profile of Palladius are repugnant to him, there is *this* yet worse, that the Capital being a great deal more massy, in stead of giving a greater height to his Cornice, and composing it of more ample members, he has contrarily made it less, and cut off three or four small Reglets which renders it very dry and trifling.



CHAP. XVIII.

Serlio, and Vignola upon the Ionique Order.

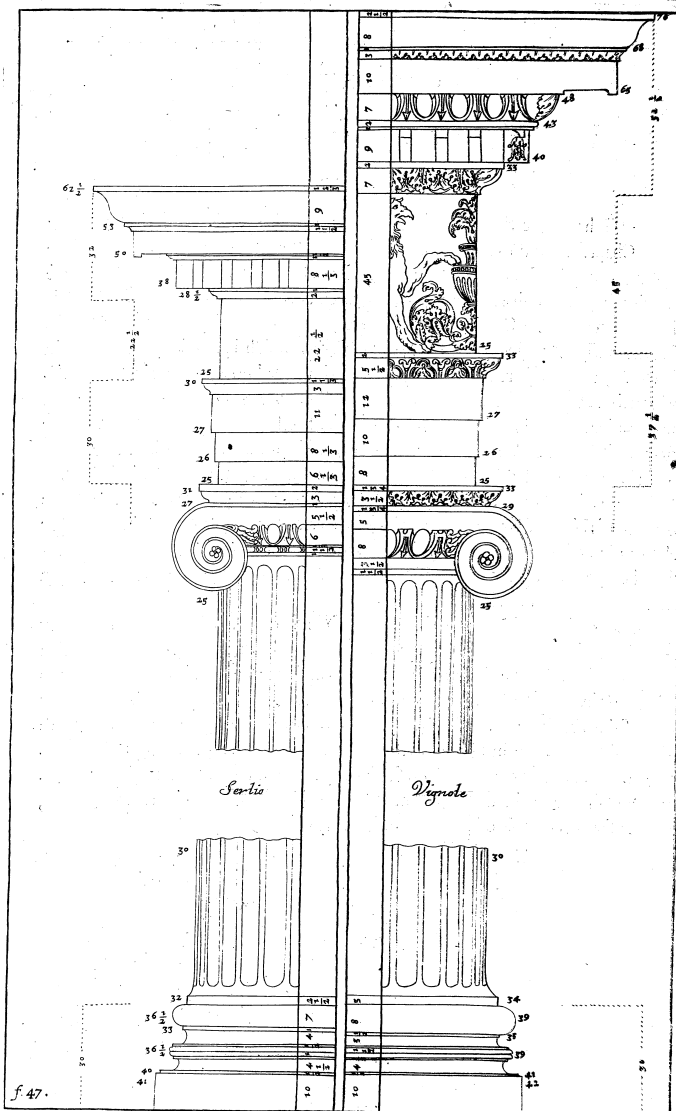
THE inequality of these two Profiles is so wide, that 'tis almost impossible to approve of them both, and yet nevertheless there is in a manner as little reason to condemn either the one or the other; for having each of them their principles sufficiently regular, together with their Authorities and Examples.

The first, which is *Serlio*, having made a handsome Collection of all the most considerable Antiquities of Italy, from whence he should have taken a noble Idea of the Orders, is returned back to the School of *Vitruvius*, whither the slendernefs of his *Genius* has recalled him.

On the contrary, *Vignola* is fall'n with excess into the other manner that we name the *Grand*, which though indeed more noble and advantageous, has yet for all that its just limits, which being once exceeded becomes vicious and extravagant.

Now the great difference of these two Masters proceeds from *Serlio's* making his Column but of seven Diameters and an half, allowing onely a fifth part to the Entablature; and *Vignola's* composing his of nine Diameters, and his Entablature of a full quarter.

That which I chiefly reprove in this last, is, that he makes use of the *Base* which *Vitruvius* compos'd for his *Ionique*; a thing not to be excus'd but in those who follow him likewise in all the rest: For others who have endeavour'd to imitate the *Antique*, have no reason to employ it, there being no precedent for it. And in truth also it never has had the approbation of the ablest modern Masters, who upon examination have greatly wonder'd that *Vitruvius* should impose so vast a *Torus* upon so small *Cinctures*, charging the strong upon the weaker, which being totally repugnant to the order of *Nature*, is very offensive to the eyes of the Curious.



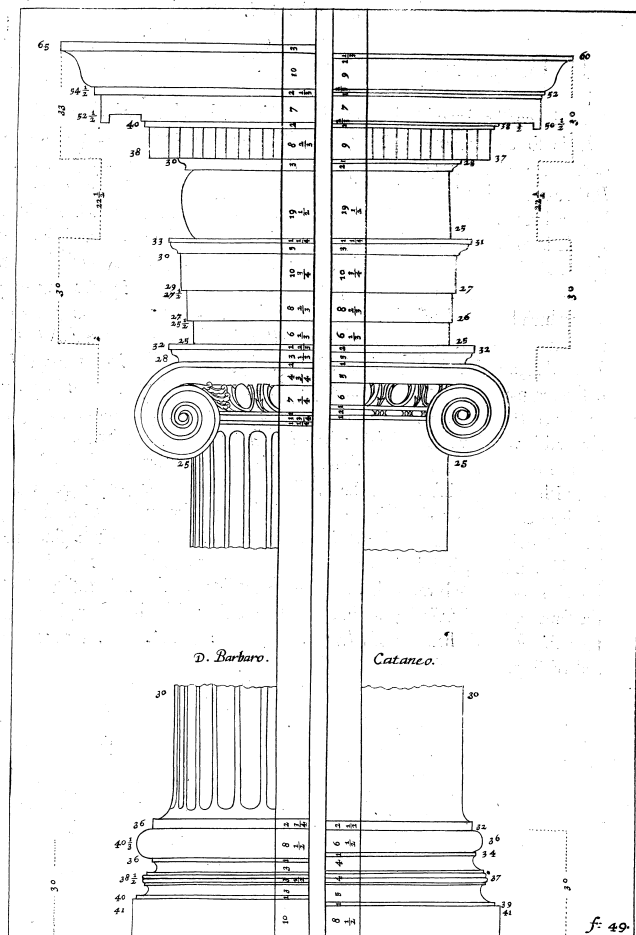
CHAP. XIX.

D. Barbaro, and P. Cataneo upon the
Ionic Order.

YOU have here the very same style that *Serlio* has observed in the precedent Chapter; And though there be much resemblance in the *Profiles* of all the three *Masters*, nevertheless we must reckon that as to the meaning of *Vitruvius* (to whose *Doctrine* they have universally endeavour'd to conform themselves) *Daniel Barbaro* is the Captain and chief Conductor, as may easily be discern'd from the pattern of the *Contours* only belonging to the *Voluta* of the *Capital*, which is a most essential piece in this *Order*, and whose true draught was never so much as known to our modern *Architects* before *Daniel Barbaro*, to whom we are obliged for the recovery of this excellent Master-piece of *Antient Architecture*, though he has had the goodness to divide the glory of it with his Contemporary and intimate friend *Palladio*, by whose conference and help he acknowledges to have been assisted in the delineation of all his designs.

I reserve it for the conclusion of the *Ionic Order* to make a Page apart of this manner of *Voluta*, where I shall shew a way to trace it regularly according to our *Author's* intention. And since it is more compendious to paint then describe it, I shall better give you the demonstration by *Rule* and *Compass*, then by employing a tedious discourse about it.

I find nothing observable in these two *Profiles* besides a certain over-simplicity and plainness: For the rest, the difference of the *Entablature*, as well in relation to the height, as shape, is so small, that it is nothing at all considerable: What is more worthy of remark in the design of *Daniel Barbaro*, is this; that he gives to every face of the *Architrave* a certain *slope* or kind of downward and inclining stroke, as 'tis expressly ordained in *Vitruvius's* third Book, towards the period of the last *Chapter*: But I find that the *Rule of Perspective* upon which he grounds it, is more refin'd and subtle for its discourse, then any way solid in the execution, and besides, I never saw an example of it in any work whatsoever.

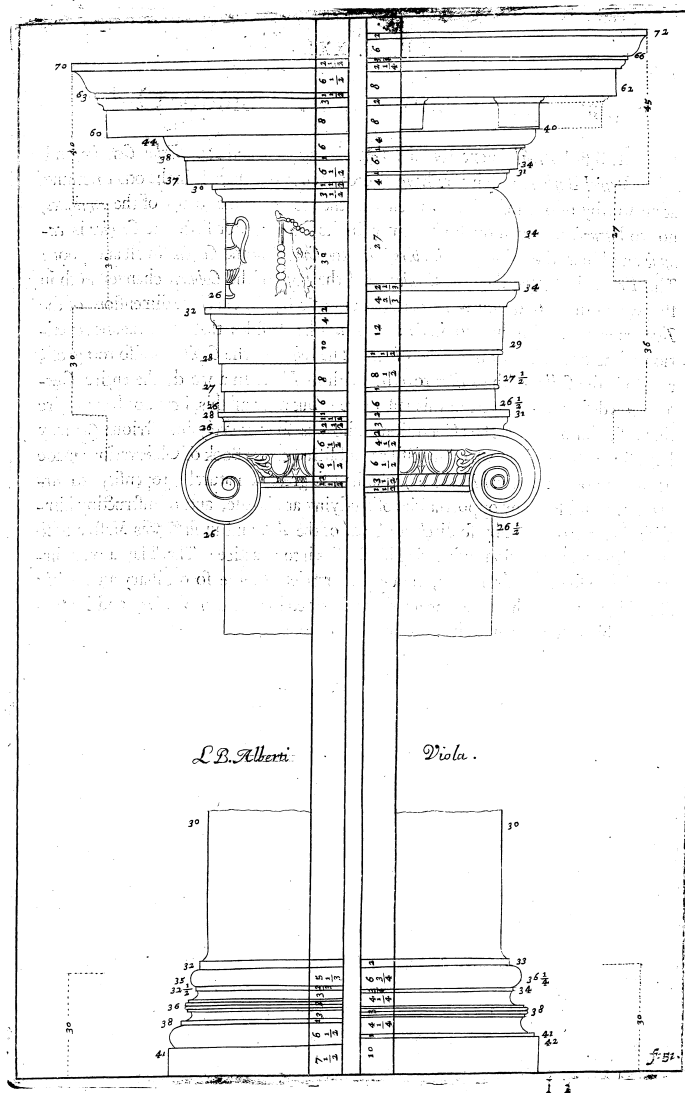


CHAP. XX.

L. B. Albert, and Viola upon the Ionique Order.

THE conformity of these two Designs to those of *Andrea Palladio* and *Scamozzi* is so conspicuous, that one may easily judge of their mutual assistance of each other: viz. That *Viola* made bold with that of *Palladio*, as he did before in the *Dorique*: and that *Scamozzi* has imitated *L. B. Alberti* who is his Senior above an hundred years. For the rest, it were a difficult thing to decide which of these two Profiles is to be preferred, in regard the *Ionique Order* has been so diversly treated of by the *Antients*, as may appear in the Examples I have produc'd, of which there are some enrich'd with *Mouldings* and *Ornaments*, others more naked and simple. That which I should have wish'd for here as conducing to a greater and more exact regularity, should have been to have cut the *Dentelli* upon the flat *Band* of *L. B. Alberti*'s design; since he has omitted *Modillions* there, which his Companion *Viola* for observing may the better be excus'd of: Though for my part, I should have rather employed *Dentelli* there, as an Ornament more particularly affected to the *Ionique Order*, and have reserved the *Modillions* for the *Order* which follows next.

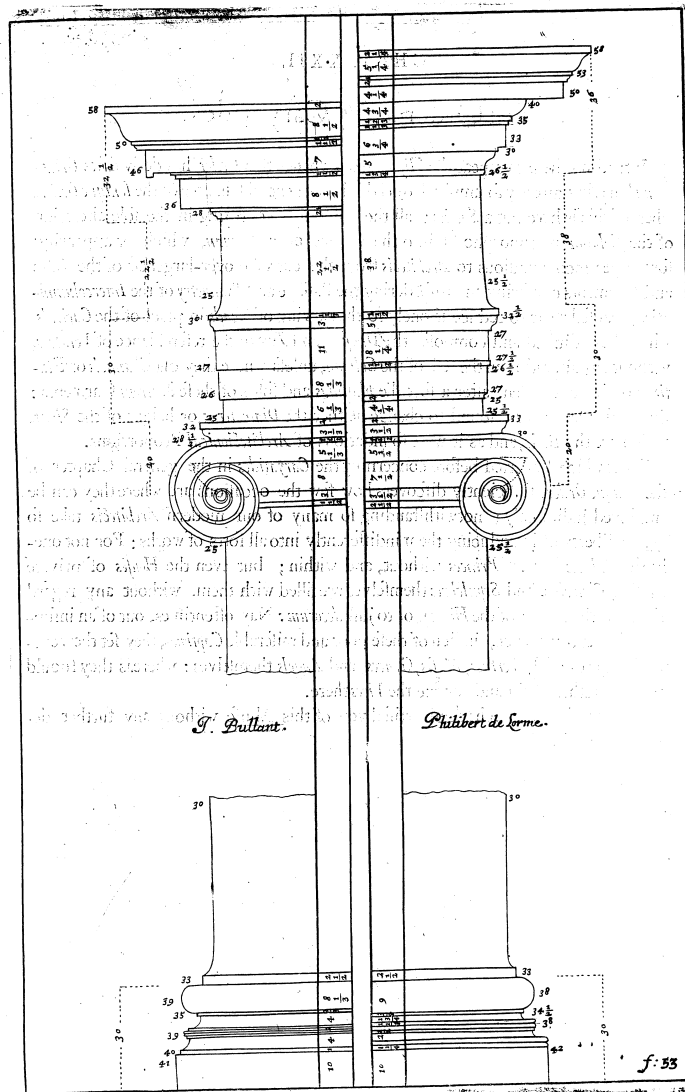
The Reader may remember, or else, looking back on some Pages, reflect upon what I have there observed on the Profiles of *Palladio* and *Scamozzi*; because it so much agrees with that of *Viola* here; To which I may yet superadd as a new charge, that he has done ill to imploy another *Base* different from that of the *Antique*; since he saw how his Master *Palladio* had preferr'd it before that of *Vitruvius*'s Composition: He had also done much better to have followed precisely the Proportions of the *Cornice* in the same design of *Palladio*; for in attempting to disguise his imitation, by adding of some *Members* and changing of others, he has in fine rendred it but the more mean and trifling.



CHAP. XXI.

Bullant, and de Lorme upon the Ionique Order.

THIS first *Profile* is exactly after *Vitruvius*, as well as that of *Serlio*, *Cataneo*, and *Daniel Barbaro* which you have already seen; But there is in the other nothing at all worthy of our imitation, as being neither conformable to any of the *Antiques*, nor to *Vitruvius*, nor in the least regular in its parts: For first, the *Cornice* is *camuse* and blunt, the principal *Members*, viz. the *Cynatium* and *Coping* small and poor; The *Freeze* is larger then the *Cornice*, and the *Base* of the *Column* changed both in shape, and the proportion of its parts, as appears by the excessive dimensions of the *Tore*, compared with the two *Scotia's* underneath; besides that extravagant repetition of the two *Astragals* upon the *Plinth*. The *Voluta* of the *Capital* is also too gross, and so is the *Collar* of the *Pillar* together with its *Lift*: In a word, the entire *Composition* is deservedly ranged in this last place: But after all this, I cannot but admire that a Person of this *Authors* Condition, who was so extremely industrious (as may be easily deduced from what himself has publish'd in his Book of Observations made at *Rome* upon the *Antiquities* there) who had so great a natural propensity to *Architecture*, and so many opportunities of studying at his ease, and of instructing himself; Who proceeded by so direct a *Method* of the *Art*, and in fine, was Master of so many handsome occasions of putting his studies into practice; That I say a man furnish'd with so many advantages, should nevertheless emerge so ordinary an *Artist*: But this shews us, that we are many times deceived by our own *Genius*, and imported to Things for which we have no manner of Talent.



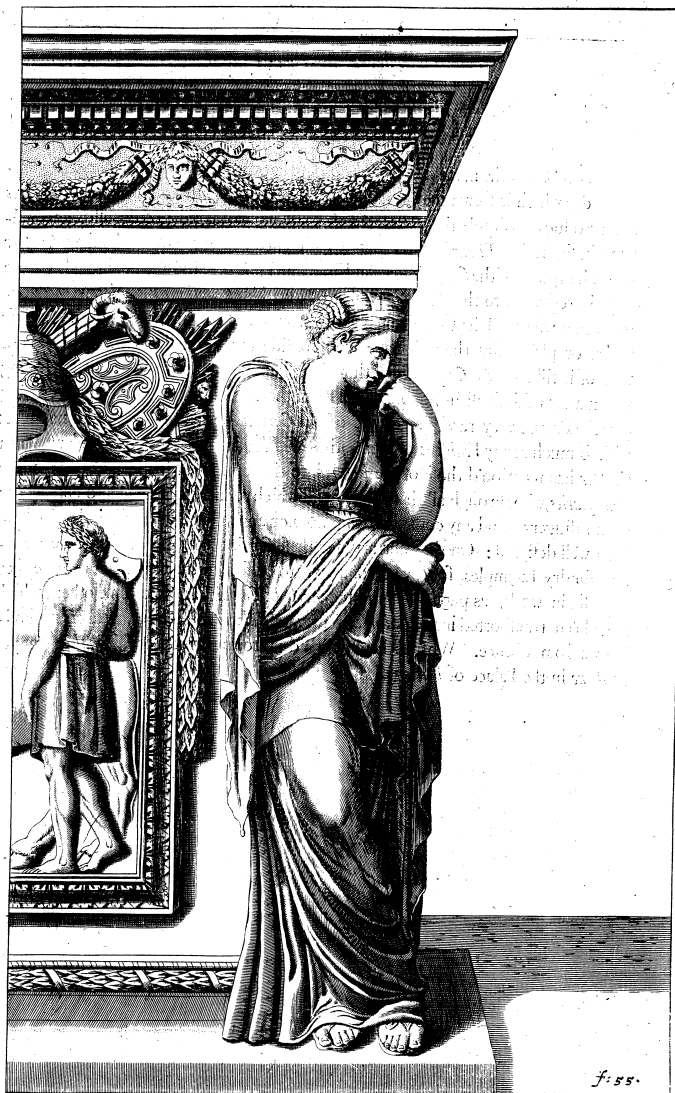
CHAP. XXII.

The Order of the Caryatides.

I Intend not here to repeat the *History* from whence this *Order* has deriv'd its *Original*, having already so amply deduced it in the general Chapter of the *Ionique Order*, whereof this is here but a *Species*; all the difference consistin'g in the sole alteration of the *Column* metamorphos'd into the Figure of a *Woman*, which for appearing sometimes incommodious to *Architects* from the extreme over-largeness of the Vests and Garments cumbring and disordering the Passage and *Symmetry* of the *Intercolumniation*, caused them to reduce it onely to the carving of *Heads* in place of the *Capitals*, where they adjust'd and compos'd the *Dressing* and *Tyre* to the resemblance of *Voluta's*, without any alteration in the rest of the *Column*, unless where they cut *Channels* or *Flutings* on it, to represent after a sort the *plaitings* and folds of these *Matrons* Garments; since this Ornament is found to change neither the *Diameter* nor height of the *Shaft*, which are the *Bases*, and as it were foundations of *Architectonical* Proportions.

That which I asserted before concerning the *Caryatides* in the general Chapter of the *Ionique Order*, sufficiently discovers how few the occasions are where they can be employed judiciously; notwithstanding so many of our modern *Architects* take to great a liberty of introducing them indifferently into all sorts of works: For not onely the *Palaces* of great *Princes* without, and within; but even the *Houses* of private *Persons*, *Churches*, and *Sepulchres* themselves are filled with them, without any regard either to the reason of the *History*, or to just *decorum*: Nay oftentimes, out of an insupportable extravagance, in lieu of these poor and-miserable *Captives*, they set the venerable figures of the *Vertues*, *Muses*, *Graces*, and *Angels* themselves; whereas they should in truth rather chain and confine the *Vices* there.

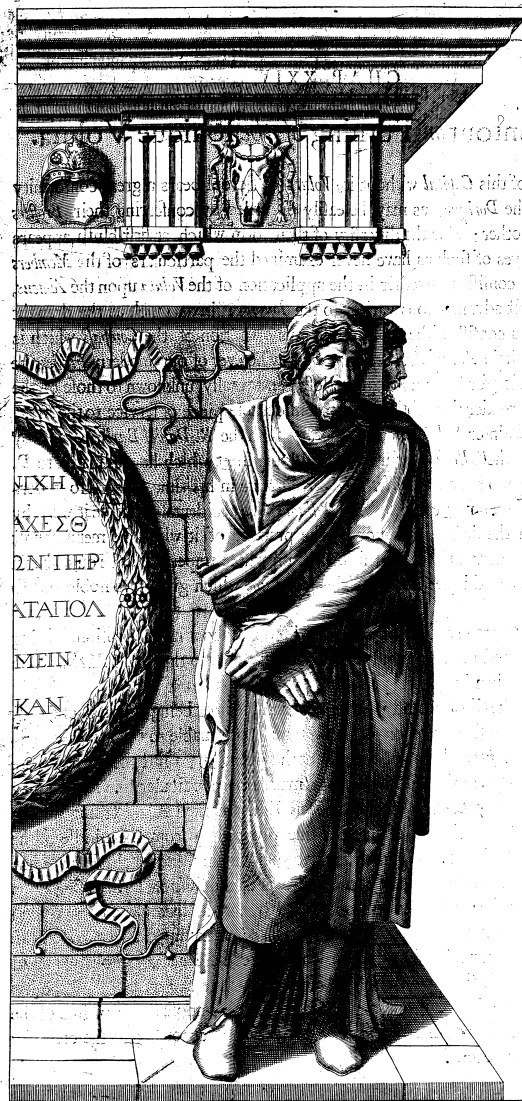
But it is sufficient to have advertised you of this *Abuse* without any further declaiming against it.



CHAP. XXIII.

Of the Persian Order.

THOUGH the name of this *Order* be less known than that of the *Caryatides*, under which it seems they would generally express all those *Orders* where *Figures* are introduc'd to supply the places of *Columns*; yet ought we not to follow the vulgar abuse, seeing *Vitruvius* has put a difference betwixt 'em in the same *Chapter* where he speaks of the *Caryatides*: And in regard *this* here should be somewhat more solid in reference to the *Sex* they ordinarily give him a *Dorique Entablature*, in consideration whereof I had once intended to have rang'd it at the end of the *Dorique Order*, or plac'd him the first here; But considering since, that *Vitruvius* does not treat of it till after the *Caryatides*, I thought it became me not to innovate any thing in a matter of so small importance. I shall therefore satisfy my self in advertising that the *Romans* very rarely made use of the *Caryatides*; and truly we do not meet with so much as any *Vestigia's* of them, though *Pliny* in his thirty fifth *Book* and fifth *Chapter* has mention'd those of the *Rotunda* to the amusing of so many of our modern *Antiquaries*, who, through all that *Temple* (and which to this day remains so entire) can by no diligence find any commodious place nor appearance where they should have been well design'd: On the contrary, for these *Captives* after the *Persian* there are extant fundry Examples, some whereof are yet to be seen in the very places where they were set in work, as particularly in the *Arch of Constantine*, and some others which have been transported into *Gardens* and private *Palaces*, which were taken no body knows from whence. What is here design'd is from an excellent *Original* extant yet at *Rome* in the *Palace of Farnezi*.



CHAP. XXIV.

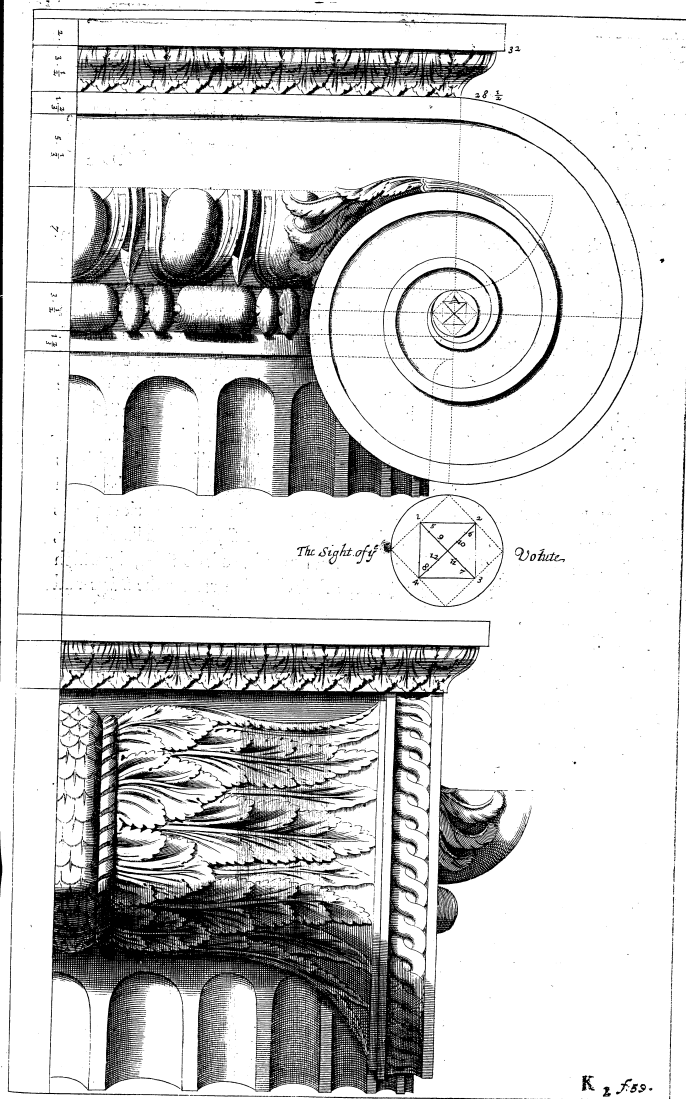
Of the Contour or Turning of the Ionique Voluta.

THE body of this *Capital* without its *Voluta* or Scroul bears a great conformity to that of the *Dorique*, as may be easily discerned by conferring their *Profiles* the one with the other: For the diversity of their form which at first blush appears so large to the eyes of such as have never examined the particulars of the *Members* that compose it, consists altogether in the application of the *Voluta* upon the *Abacus*, which gives a most advantageous variety to the *Ionique*; in as much as the draught of its *Contour* does consist of the most industrious operation of the *Compass* which is practised in the whole *Art of Architecture*; So as who ever of our modern *Masters* he were that retriv'd it (for 'twas a long time lost, and totally unknown to those of the *Profession*) he has render'd doubtless a very considerable piece of service to the *Art*.

That famous Painter *Salviati*, contemporary with the *R. Daniel Barbaro*, and by consequent also with *Palladio*, printed a small Joofe sheet which he dedicated to *D. Barbaro* as to the most famous *Arbiter of Architecture* in his time, who also understood it, and had communicated it with *Palladio* who accidentally and as it were by chance had been the first Investigator of the practice of it whiles he met amongst some antient *Fragments* a *Capital* of this *Order*, on whose imperfect and rough-hewn *Voluta* he observed the thirteen *Centers* of this *spiral line* which gives it so noble and so ingenious a *Turn*.

I will not here engage my self on a tedious discourse about its description, it being so much a shorter and more demonstrative way to advance to the direct *Method* of its *delineation*: Thus then in general you are to proceed.

The height of the *Chapter*, and partition of each *Member* being design'd, one must regulate the extent and proportion of the *Abacus* conformable to the measure decipher'd upon the *Profile* at the point 33, and at the point 28; a little beneath. Where the *Cymatium* encounters the *List* of the *Scroul* make a perpendicular line so as it may pass through the very *Center* of the *Eye* of this *Voluta* marked A, till falling upon a *right angle* by the co-incidence of another line proceeding from the middle of the *Collerine* or *Chaplet*, the point of *intersection* give you the just *Center* of the *Eye*: Then about this *Center* describing a *Circle* of the wideness of the *Collerine* (which *Circle* (as was said) points the precise dimensions of the *Eye*, and its true place of position) you shall form therein a small *Square* through whose *Angles* having drawn two *diagonals* (which cut it into four *triangles*) divide each *mony* of the *diagonals* into three equal parts, and each of these points shall serve for consecutive *Centers* one after another by which to form those several quarters of *Circles* which compose the *spiral line* of the *Voluta*. They are distinguished by *numbers* on the *design*, according to the order by which you are to proceed.

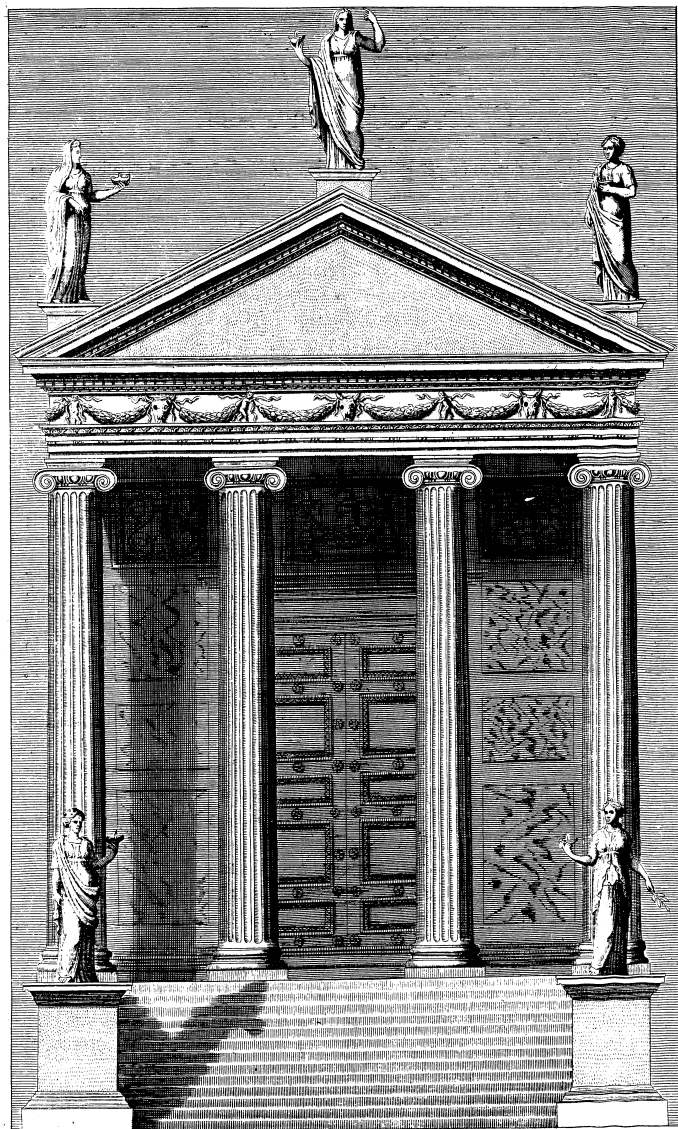


C H A P. XXV.

*A Portico of the Temple of Fortuna Virilis at Rome,
which is now the Church of St. Mary the Egyptian.*

HAVING thoroughly examined every part of the *Ionique Order*, and observed in particular the shape and proportion of all its *Members*; It seems now in a manner necessary, the better to conceive a perfect *Idea* of them, to place them together in one entire body, that so we may contemplate the *Symmetry* and conformity which they hold mutually to each other: I have to this effect made choice of a *Frontispiece* the most noble and magnificent composition an Edifice can possibly be adorn'd with: And to the end we may contain our selves within the just limits which I have established, I shall here make use of the same *Antiquity* from whence I extracted my first *Model* whereon I do principally found the regularity of the *Dorique Order*.

Those who shall have the curiosity to examine the *Plan* of this *Temple*, with its Measures, and *Profile* of the *Doore* which is exceeding noble, may find it in the fourth *Book of Palladio Chap. XIII.* and at the same time see one of the most curious pieces of *Architecture* of that whole *Book*, which is the *Plan* of a *Capital* he calls *Angular*, that being plac'd upon the *Column* of an *Angle* renders a face of two sides, by which it preserves the same aspect with the rest of the *Capitals* which are on the *Wings* and *Front* of the Structure.



CHAP. XXVI.

Of the Corinthian Order.

THE highest degree of perfection to which *Architecture* did ever aspire, was erected for it at *Corinth*, that most famous and formerly most opulent and flourishing City of Greece, although at present there hardly remains any footsteps of the grandure which rendred it even formidable to the people of *Rome* it self, but which was also the cause of her ruine: For this Nation impatient of Competitors, on pretence that the *Corinthians* had done some displeasure to the *Ambassadors* which she had sent, took occasion of denouncing War against her; so as the Consul *Lucius Mummius* going thither with a great Army reduced their City to Ashes, and in one day destroyed the Work of more then nine Ages from the period of its first foundation.

It was from thence that our *Corinthian Order* assumed its Original; and although the Antiquity of it be not precisely known, nor under whose Reign that *Callimachus* lived, to whom *Vitruvius* attributes the glory of this excellent Production; it is yet easie to judge by the nobleness of its Ornament, that it was invented during the magnificence and splendor of *Corinth*, and not long after the *Ionique Order* to which it hath much resemblance, the *Capital* onely excepted; for there's no mention that *Callimachus* added any thing of his own besides that stately Member.

Vitruvius in the first Chapter of his fourth Book reports at large upon what occasion this ingenious *Architect* form'd the *Idea* of this great Master-piece which hath born away the Palm of all *Architecture*, and rendred the name of *Corinth* immortal: And though the *History* which he there mentions may appear somewhat fabulous in the opinion of *Villalpandus*, who treats also of this *Capital* in his second *Tome Lib. V. Chap. XXIII.* nevertheless it were very unjust that the particular conceit of a modern Writer should prevail above the Authority of so grave an *Author*. Let us see then what *Vitruvius* says of it.

A *Virgin* of *Corinth* being now grown up, fell sick and dyed: The day after her Funeralls her *Nurse* having put into a *Basket* certain small vessels and trifles with which she was wont to divertise her self whilst she lived, went out and set them upon her *Tomb*, and least the air and weather should do them any injury, she covered them with a *Tyle*. Now the *Basket* being accidentally placed upon the root of an *Acanthus*, or great *Dock*, the herb beginning to sprout at the spring of the year and put forth leaves, the stalks thereof creeping up along the sides of the *Basket* and meeting with the edge of the *Tyle* (which jetted out beyond the margine of the *Basket*) were found (being a little more ponderous at the extremes) to bend their tops downwards, and form a pretty kind of natural *Voluta*. At this very time it was that the Sculptor *Callimachus* (who for the delicateness of his work upon Marble, and gentleness

gentleness of his invention was by the *Athenians* surnamed *Catagobus*, (that is to say, *Industrious*) passing near this Monument, began to cast an eye upon this *Basket*, and to consider the pretty tendriness of that ornamental foliage which grew about it, the manner and form whereof so much pleased him for the novelty, that he shortly after made *Columns* at *Corinth* resembling this *Model*, and ordained its *Symmetries* distributing afterwards in his Works proportions agreeable to each of its other Members in conformity to this *Corinthian Model*.

You see what *Vitruvius* reports; But *Villalpandus* who will needs give this *Capital* a more illustrious and ancient Original, pretends that the *Corinthians* took it first from the Temple of *Solomon*, of which *God* himself had been the *Architect*; and the better to elude what *Vitruvius* but now taught us, would make us believe; that the *Capitals* of the *Acantus* were rarely used by the *Antients*, who were wont ordinarily to carve them with *Olive-leaves*; and proves in that which follows by *Text* out of the Bible, and some other *Historians* who have given us the description of this divine *Architecture*, that the true Originals of the Temple were of *Palm-branches* bearing *Fruit*, to which the leaves of the *Olive* have a nearer Correspondence. The *Design* which we shall hereafter describe with the whole *Entablature* of the Order, drawn precisely according to the measures which *Villalpandus* has collected, and which I have expressly followed, without regarding the *Profile* which he has caused to be engraven, will better discover that I know not how to decry the beauty of this composition: In the mean time, to be constant and preserve my self within the terms of the *Corinthian Architecture* which has been practised by those great *Masters* of Antiquity as well *Greeks* as *Romans*, and of whom there yet remain such wonderful foot-steps and even entire Temples which may serve as so many expresse and demonstrable Lectures of the Proportions of this Order; I have made choice of one of the most famous amongst them, to which I totally conform my self without any respect to the opinion of the modern Authors; seeing they ought to have pursued the same Paths, and regulated themselves with me upon these *Original Examples*.

The *Rotunda* (heretofore called the *Pantheon*) having ever obtained the universal approbation of knowing persons, as being the most regular *Corinthian Work*, and indeed the most famous among all the remainders of *Antient Rome*, appears to me to be the very best *Model* which I could possibly make choice of, though there are indeed others to be found which are much richer in ornaments, and of a beauty more elegant: But as our *Gusto* do generally differ, I have preferred mine own, which rather affects things *solid* and a little *plain*, for that indeed to me they appear fullest of Majesty. Nevertheless, for as much as 'tis sometimes necessary that an *Architect* accommodate himself to the Persons *humor* which employs him; and for that one meets with occasions where magnificence is proper, as in *Triumphal Arches*, *Kings Palaces*, *Temples*, and publique *Bathes* which were much in use among the *Antients*, and in divers the like ample Structures, where splendour and profusion are chiefly consider'd, I will produce some examples of the most renown'd of Antiquity, the first whereof shall be that great Relique of the *Frontispiece* of the *Torre di Nerone* so call'd, which has been

been demolished within these late thirty years, to the great reproach of this Age, by the avarice of some particular Persons.

This was one of the rarest pieces of *Antiquity*, as well for the beauty and richness of its ornaments, as for the composures of the members of the Order, which even in *Perseus* it self appears bold and terrible; the judicious *Architect* of this work very well understanding how to introduce a *Grandure of manner* into his design, which should equal that mass of stones he heap'd up and contriv'd into the structure of this *Gigantique* Edifice, whereof the *Columns* contained six foot diameter.

It is not precisely known who it was that caus'd it to be built, nor yet to what purpose it served: Some imagine it was a *Temple* erected by the *Emperor Aurelianus* and dedicated to the *Sun*: Others that 'twas only a particular *Palace*: The vulgar have a *Tradition* that *Nero* rais'd it of that height to behold the *Conflagration* of *Rome*, which is very improbable, as being too great a work to have been accomplished in so short a time: But whatever it were, certain it is, that it has been the most magnificent and goodliest Order of *Corinthian* Work which all *Rome* could boast of, as one may well perceive by the design which I shall present you of it after *that* of the *Profile* of the *Portico* belonging to the *Rotunda*, being the *Model* on which I regulate the *Proportions* of the *Corinthian*.

The ensuing *Design* is a simple representation of the *History* of *Callimachus* which I but now reported, and is placed here onely for Ornament-sake.



CHAP. XXVII.

A Corinthian Profile taken from the Portico of the Rotunda at Rome.

THE whole height of the *Order* from the *Base* to the *Cornice* amounts to three and twenty *Modules* and two thirds, whereof the *Column* with its *Base* and *Chapter* contains nineteen, and the *Entablature* four and two thirds; so as the whole *Entablature* (which is the *Architrave*, *Freeze*, and *Cornice*) makes a quarter of the *Column*: And albeit it may seem reasonable to follow the opinion of some *Authors*, who allow him but a fifth; yet we find, that the most famous of the *Antique*, for example, this frontispiece of *Nero*, and the three Pillars of *Campo Vaccino* at *Rome*, which in the judgment of *Architects* pass for the noblest reliques of *Antiquity*, challenge an entire fourth part for their *Entablature*: Upon this account, I conceive it safest to preserve our selves within the limits of our Example from the *Rotunda*, left endeavouring to render this *Order* more spruce and finical, it become in fine but the more contemptible.

Behold here its composition in general, and the proportions of the principal Members, of which the *Model* is ever the *Semidiameter* of the *Column*, divided into thirty *Minutes*.

The entire height of the *Order* contains twenty three *Modules* and two thirds, which amount in *Minutes* to _____ 710

The *Base* has one *Module* precisely _____ 30

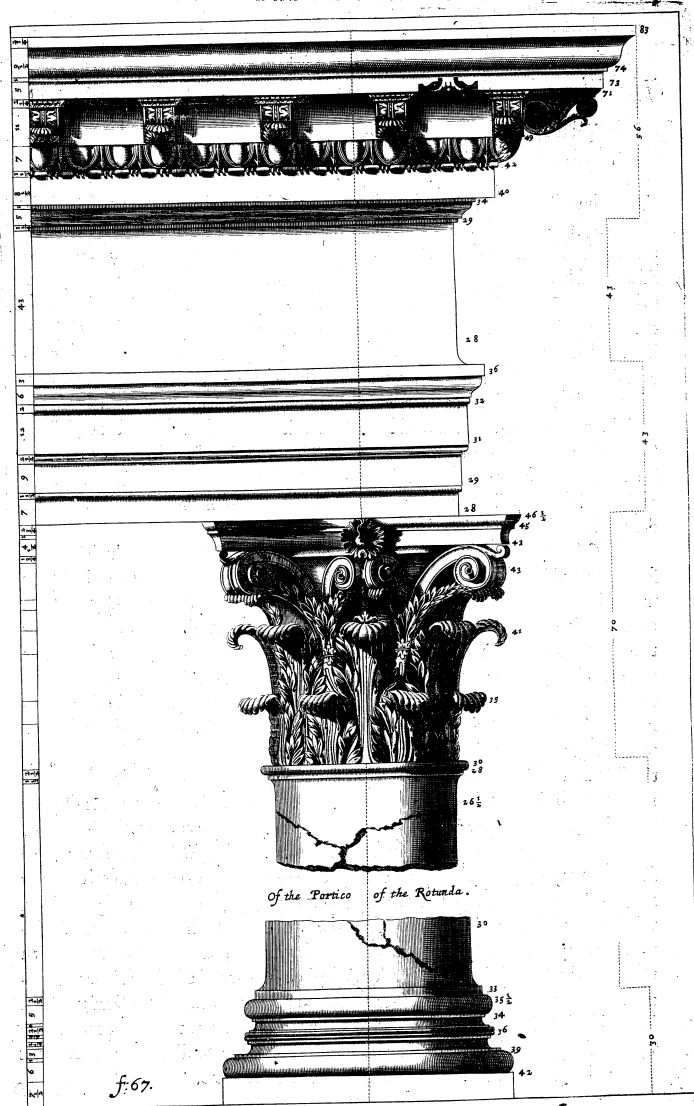
The *Shaft* of the *Column* fifteen *Modules* and two thirds, wanting two *Minutes* -- 468

The *Chapter* contains two *Modules* and a third onely _____ 70

The *Entablature*, viz. *Architrave*, *Freeze*, and *Cornice* four *Modules*, and two thirds, two *Minutes* over; _____ 142

Concerning the small divisions of each part, it would be too tedious and indeed superfluous to specify them here, since the *Design* demonstrates them more intelligibly.

I have towards the end of the second *Chapter* of this *Book* taught how one should make the *Calculation* of an *Order* for the examining the Proportion which the *Entablature* bears with its *Column*, and thereby to see if it hold regular: It would be no loss of time to the Reader did he make proof of his skill upon every *Profile*: But I advise him before hand that there are three different *Proportions* all of them beautiful, and which may very well agree with this *Corinthian Order*: That is to say the *Fourth*, as in this and the following *Profile*; The two *Ninths*, which are the mean *Proportions* of the *fourth* to the *fifth*, as in the third *Profile* taken from the *Baths* of *Dioclesian*: and lastly the *fifth*, as in the *Profiles* of *Palladio* and *Scamozzi* not so frequently encountered amongst the *Antients*.



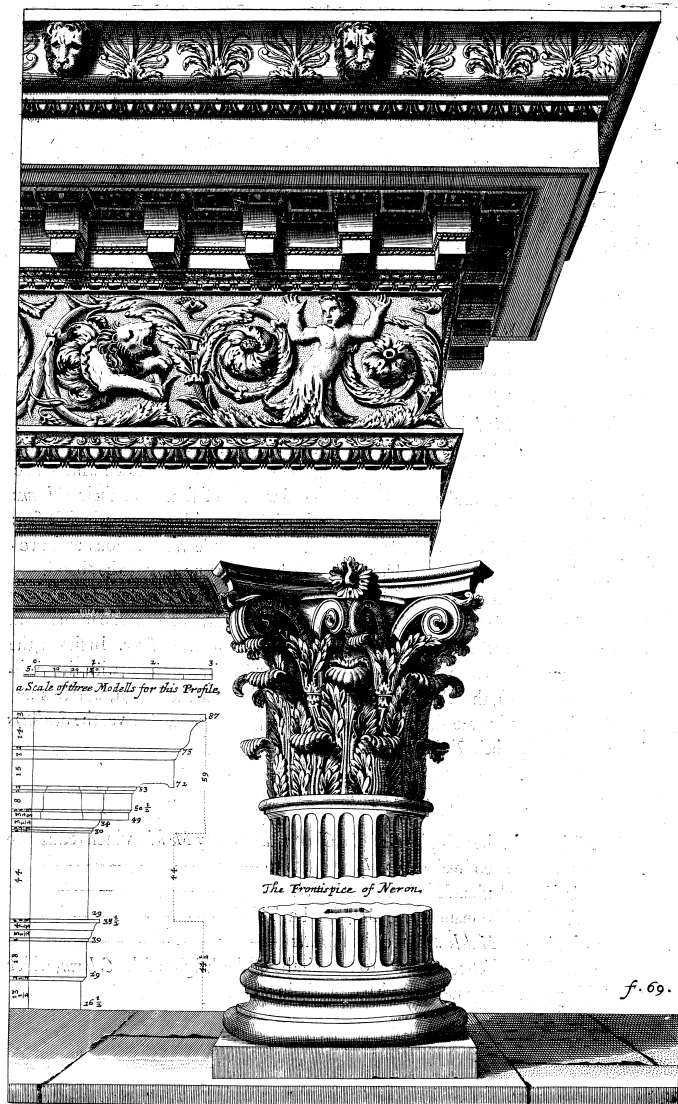
CHAP. XXVIII.

The Elevation in Perspective of an excellent Corinthian Profile, which was in the Frontispiece of the Torre di Nerone at Rome.

Although this piece of Architecture were one of the most magnificent of all Antiquity, as well for the excellency and the richness of its Ornaments, as for the stupendiousness of the Work; yet could I never certainly learn what kind of Structure this should have been, nor indeed under whose Reign it was built; Some reporting it to have been a Temple dedicated to the Sun by the Emperor *Aurelian*; Others, that it was only a private Pallace built by *Nero*, in which he plac'd that extravagant Coloss of Brass which fixt a non ultra to the folly of the Sculptors of that Age, who out of a sacrilegious profanation of their Art would deifie the Emperors, by erecting Statues to them of a prodigious grandure, as they did heretofore to the Gods to whom this honour was of right to be refer'd. *Andrea Palladio* conceiv'd it to have been a Temple of *Jupiter*; some others conjectur'd that it might be a Palace of the *Cornelia's*; thus every one had his particular conceit: But since the truth of this question is very indifferent to our Subject in hand which considers only what relates to Architecture, I shall resign the debate thereof to our Antiquaries.

The Columns were ten diameters in height, every diameter of six foot, which being of so excessive a bigness as transcended whatsoever had been built at Rome either before or since it, inclines me to believe it might indeed be some work of *Nero's*. The Composition of the Profile in general is of an excellent Idea, and each member sufficiently regular: For the rest, I thought fit to present it in Perspective, to shew the stupendious effect of this manner of design, which even upon paper it self, and without at all exceeding the limits and proportions which the Art has prescrib'd, presents to the Eye a kind of astonishing grandure, proceeding partly from the extraordinary projecture of the Entablature, whose Corona carries its jette a great way beyond the Modillions and which indeed makes the Columns to appear a little weak and furcharg'd: But the Architects had provided judiciously for it, by making use of that manner of Columniation which the Greeks have termed *Pycnostylos*, where the Pillars are set very near to one another.

Now for that those who have only made their studies of Architecture but from simple Profiles, may wonder to see here some of the Members extraordinarily distant from their accustom'd proportion; I advertise them that it proceeds from an effect of the Optiques, which never presents things precisely to the Eye, but diversifies them according to the various aspects and distances from whence they are beheld; and the parts which thence receive a more sensible alteration, are such of them whose superficies is most flexuous and circulary, as the Gula or Ogee which composes the Crown of the Cornice, which being seen from beneath, and more advanc'd upon the Plan, receives a considerable access of height: The same reason also makes the Column to diminish, as being set further within the Plan than any of the rest of the Members.



CHAP. XXIX.

Another Corinthian Profile exceedingly enrich'd and full of Ornament, taken from Dioclesian's Baths at Rome.

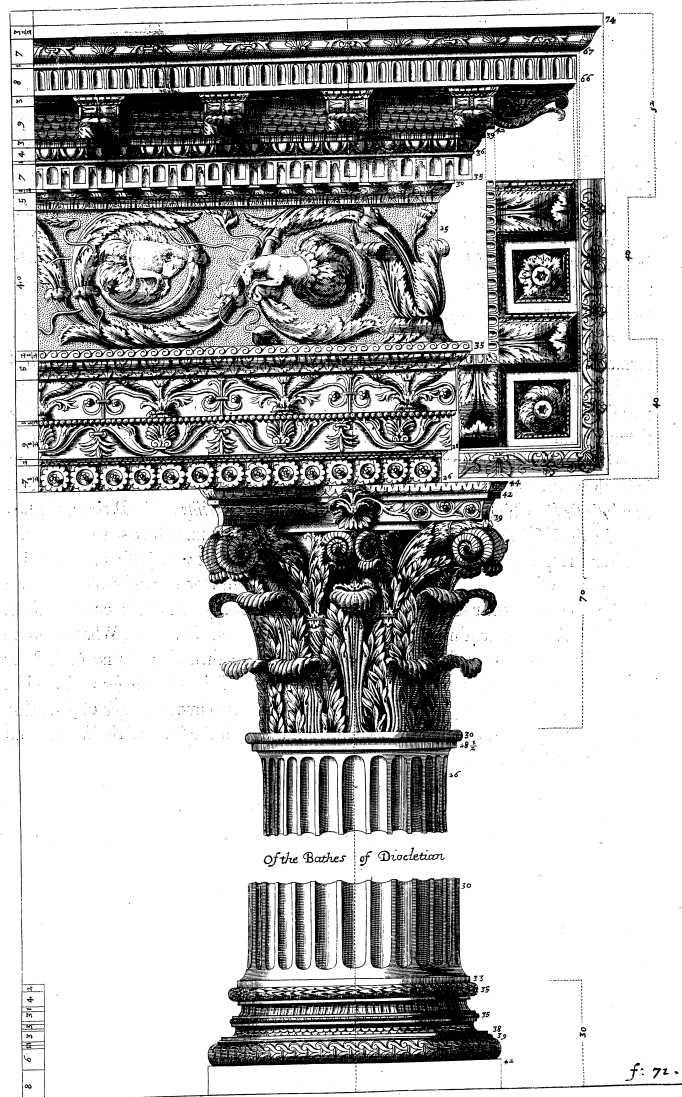
AFTER this *Corinthian* Example we are no more to expect any thing rich in *Architecture*, but it belongs to the judicious onely to put it in practise, for the abundance of *Ornaments* is not always to be esteemed, nor of advantage to a building; On the contrary unless the *Subject* oblige one to it by considerations very powerful, one should never be too profuse, since they but disturb the proportions and produce a confusion among the *Parts* which offends the eye of those who are truly knowing, and carries a certain antipathy to the very name of the Order.

It is not therefore to be employed but in great and publick Works, Houses of *Princes*, and such *Palaces* as are built for magnificence onely; as were heretofore at *Rome* the *Bathes* of *Dioclesian*, of *Antoninus*, and *Trajan* whereof there are yet to be seen such goodly remainders, and from whence this *Profile* had been taken notice of and design'd by that famous *Architect* *Pirro Ligorio* in the year 1574; since which time these great *Theaters* of *Architecture* have been dismantled of fundry of their *Columns* with their ornaments, and of a number of other incomparable pieces, whose *Designs* I have from the hand of several *Masters* who had there made very curious and profitable observations from many noble things which are now no more to be found.

The *Diameter* of the *Columns* of this *Profile* amounted to four *Palmes*; The *Chapter* had this in particular, that its *stalks* and *flexures* of the leaves were made in the form of *Ramms horns*, but the rest after the ordinary proportions and *foliage*. In summe, the whole Ornament in general was so artificially elaborated, and finish'd with that affection and politeness, that *Pirro Ligorio* having accomplish'd the design, writ this underneath it, That by the delicateness of the work, one would believe, the *Sculptors* had wrought with their *Tools perfum'd*.

The Proportions of the Order.

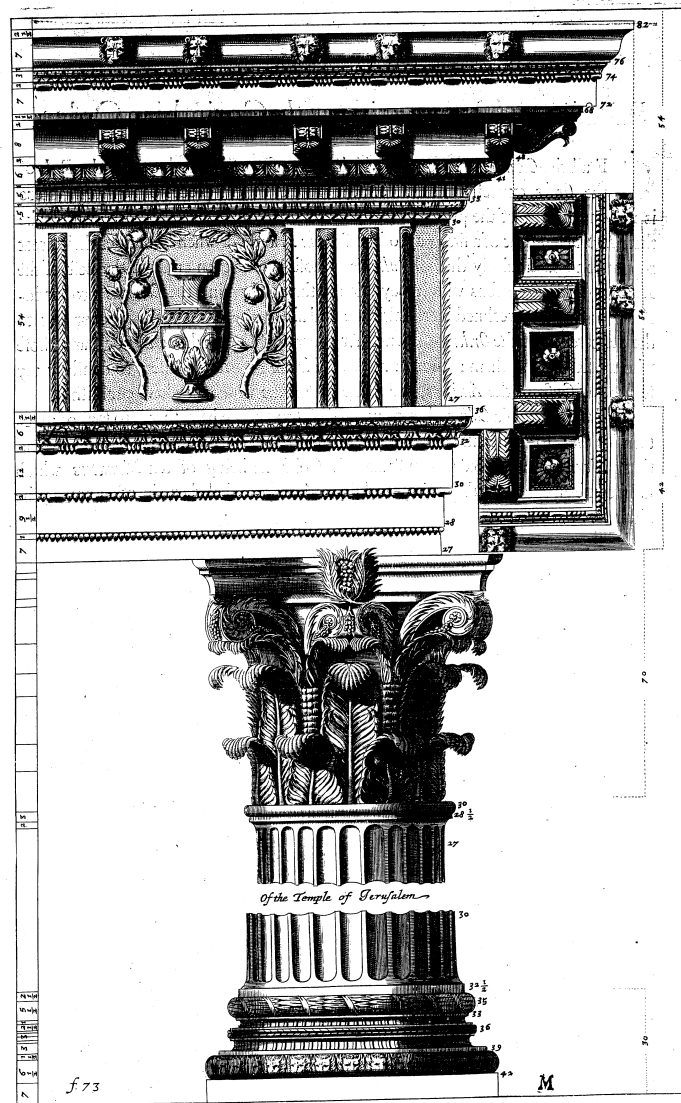
The *Column* together with its *Base* and *Chapter* has twenty *Models*, which reduc'd to *Minutes* (thirty whereof make a *Model*) amounts to ————— 600
 The *Architrave* hath a *Model* and one Third ————— 40
 The *Freeze* in like manner one *Model* and a Third ————— 40
 The *Cornice* two *Models* within eight *Minutes* ————— 52
 The whole *Entablature* amounts to two ninths of the height of the *Column*, which is a noble proportion, and shews handsomely in work.



CHAP. XXX.

A Corinthian Profile of the Temple of Solomon out of Villalpandus.

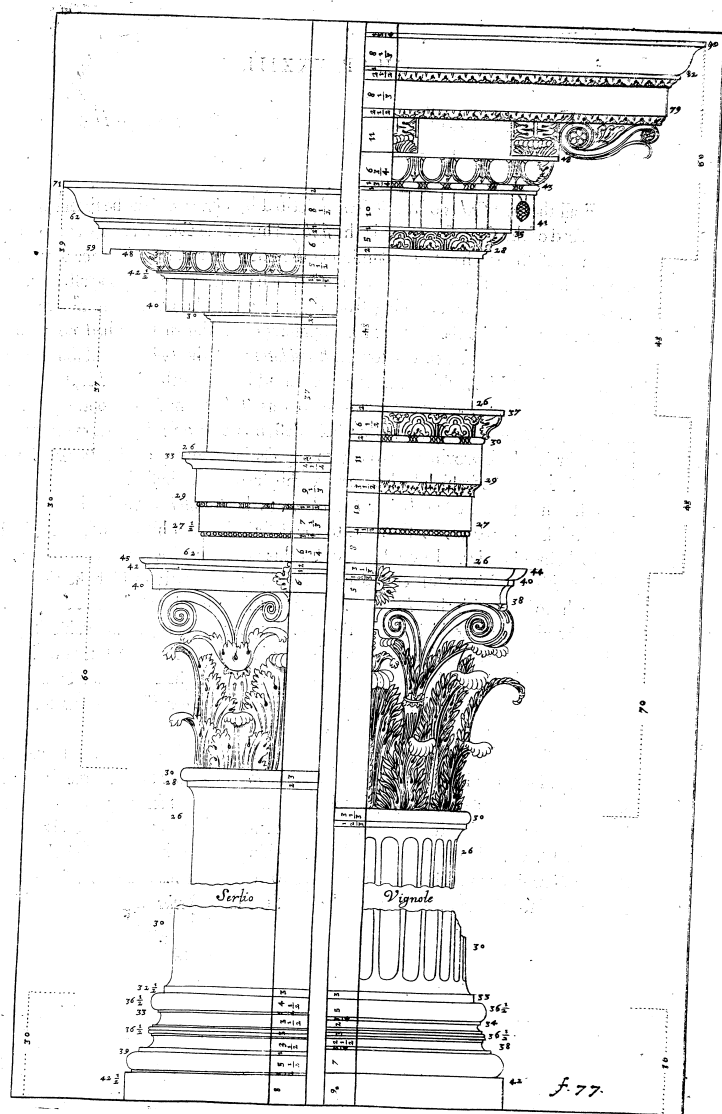
Behold here a kind of Particular *Order*, but of an excellent *Composition*, which though I dare not affirm to have been precisely the same *Profile* with that of *Solomon's Temple* (the *Model* which I propose to my self) yet as near as one can approach to that divine *Idea* from its description in the *Bible* and some other famous *Histories* mention'd in that great work of *Villalpandus* where all the ornaments and principal proportions of each member are exactly specified, I conceive it to be sufficiently conformable. The composition is perfectly *Corinthian*, though the *foliage* of the *Capital* and its *Cauliculi* or branches are of *Palms*, and the *Freeze* of the *Entablature* have borrow'd the *Dorique* Ornament which are the *Triglyphs* whose solidity bears but little conformity with the tenderness of the *Corinthian*: But by what ever name you will call this *Order* (notwithstanding that *Josephus* affirms it to have been the *Corinthian*) certain it is, there was never any more perfect: and although the *Corinthian* be a very soft and maidenly *Order*, which does not require the strength and virility of the *Dorique*, symboliz'd by the *Triglyphs*; yet may one upon certain occasions introduce it with that address and reason, as will not only render it excusable, but very judicious: For instance, suppose one were to build *Churches* or *Altars* in memory of those generous *Virgins* who from their tender age vanquish'd the cruelty of *Tyrants* for the defence of *Christianity*, surmounting all sorts of Torments by their Constancy, What could we imagine more expressive and suitable to their Courage then this divine *Order*? It may also be proper on some profane occasions, as in *Triumphal Arches* and the like Structures. In a Word, since it gave *Ornament* to that famous *Temple of Jerusalem*, which never yet had equal, we may with reason call it the *flower of Architecture*, and the *Order of Orders*.



CHAP. XXXII.

Serlio, and Vignola upon the Corinthian Order.

MEthinks I see here a *Giant* next a *Pigmy*, so monstrous is the disproportion twist these two *Masters*; and the reason of this so extraordinary inequality proceeds from two *Causes*; Whereof the first is, that *Serlio* allows to the *Entablature* of his *Profile* but a fifth part of the *Column*, whereas *Vignola* makes his own of an entire quarter, and exceeds even that by some *Minutes*: The second is, That *Serlio* following *Vitruvius*, makes the altitude of his *Column* but of nine *Diameters*, and *Vignola* gives *his* ten, the same which I formerly observ'd in the *Ionique Order*, where we met the very same inconvenience. But albeit the difference of these two *Profiles* be in general very considerable; yet coming to the particulars, what we find in their *Capitals* is of greater consequence, since we must of necessity condemn that of *Vitruvius* prescrib'd in his fourth *Book* towards the end of the first *Chapter*; there being no reason to prefer it alone to a number almost innumerable of most excellent *Models* which remain of *Antiquity*, amongst which we meet with none in the same terms to which he has reduc'd the height of his own; unless it be that out of respect to this grave *Author*, who is indeed worthy the reverence of all those of the *Profession*, and to avoid the invidious name of *Critique*, we should choose a gentler way, which is to elude the *question* after their examples, who having already observ'd the same mistake before us (either in effect or out of modesty) believ'd the *Text* to have been corrupted in this place as well as in divers others where the alteration is manifest; so as assisting the sense a little one may suppose that *Vitruvius* designing the height of the *Corinthian Chapter* by the largeness of the *Diameter* of its *Column*, he should not have comprehended the *Abacus*, which is the sole ambiguity of this Passage, and which indeed deserves correction, or to be otherwise understood then *Serlio* comprehends it.



CHAP. XXXIII.

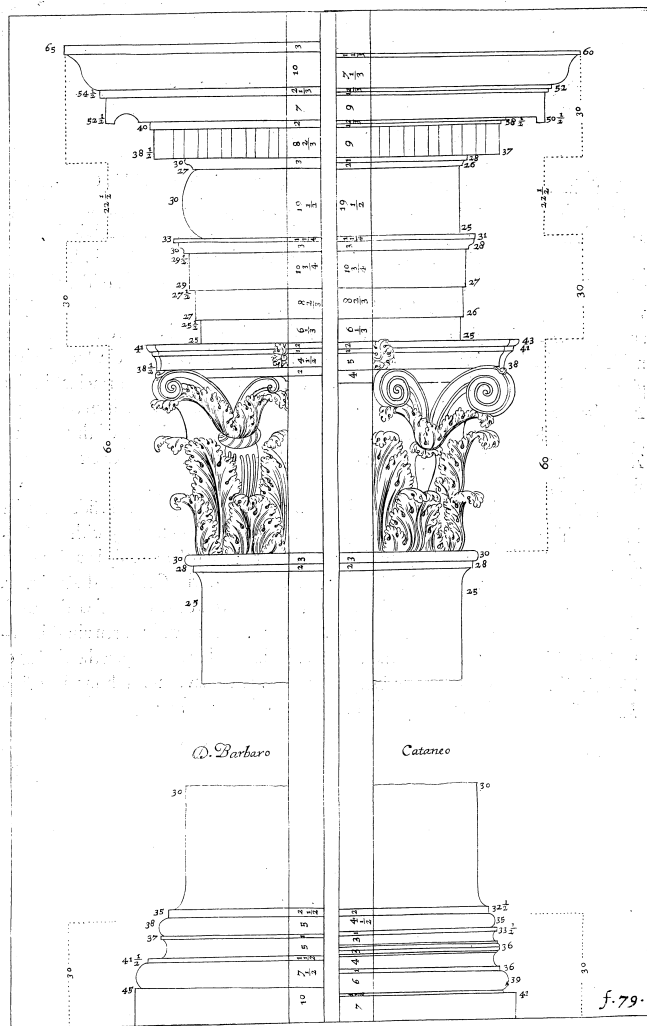
Daniel Barbaro, and P. Cataneo upon the
Corinthian Order.

OF all the four *Orders of Architecture* describ'd by *Vitruvius* (for he speaks not a Word of the *Composita* which is the *fifth*) This of the *Corinthian* appears to me to be the most slightly handled, considering the nobleness and magnificence of its *Inventors*, who having spar'd no cost to render it rich and excellent beyond all the rest, were not likely to borrow any thing from those amongst whom they were ranked. I conceive that *Vitruvius* therefore at the beginning of his fourth Book had no reason to affirm, that they us'd to employ the *Entablature* and the *Ionique*, and sometimes even the *Dorique Column* also, without any other addition save the *Capital* of their own invention; since by the antient Examples of this *Order* we find the contrary: But the R. *Daniel Barbaro* his *Commentator* whose design is before us, is by no means to be blamed for it, whose province was onely to exprefs the meaning of the *Master* whom he explained, and of which he has very worthily acquitted himself.

He has therefore fitted an *Ionique Entablature* to this *Corinthian Profile*, forming the *Capital* of *Acanthus-leaves* conformable to the description and history of its original mention'd by *Vitruvius*. I would not for all this advise any *Workman* to make use of this *Composition*; without first considering the relative proportion which the *Entablature* ought to have with the *whole* of the *Order*, a thing that I find is here extremely changed and a great deal less than it should be, by reason of the considerable height which the *Column* has received by that of the *Corinthian Chapter*, which is two thirds higher than the *Ionique*; but this is remedied by enlarging the *Freeze*, and by adding some new *Moulding* to the *Cornice* 'twixt the *Corona* and the *Dentelli*, as a quarter of a Circle or so, to carve the *Eggs* and *Ankers* in.

The *Design* of *Cataneo* has nothing in it remarkable, unless it be the extravagant *Projecture* which he allows to the *fillet* of his *Dentelli*, as we also find it in the *Design* of *D. Barbaro*: They have both in this followed that *Maxim* which regulates the *Projecture* of every member to its height, but this rule is not always to be received.

What I have said in the precedent Page touching the height of the *Capital* according to *Vitruvius* would here be superfluous to repeat: It may therefore serve both for this, and for all the rest that follow being of the same *Species*.



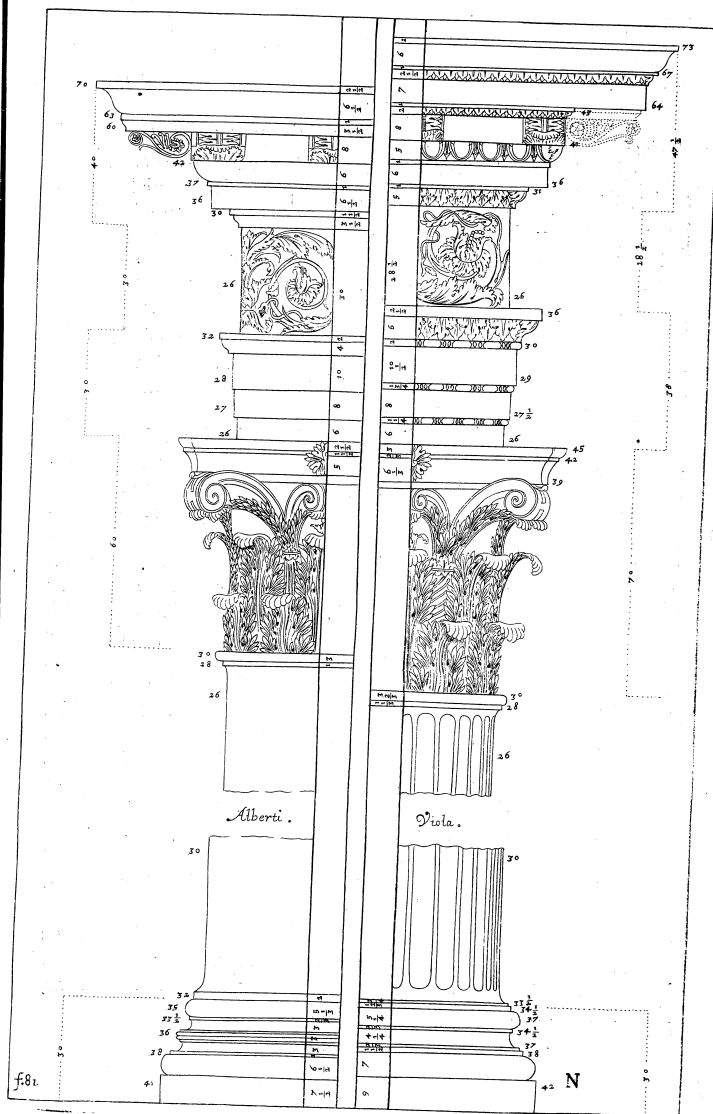
CHAP. XXXIV.

L. Baptista Alberti, and Joseph Viola upon the Corinthian Order.

I Shall here need onely to examine the *design* of *Alberti*, That of his Companion *Viola* being but an imitation, or rather a perfect *Copy* after the *Profile* of *Palladio*, which we have seen already, and to which I refer the *Reader* as to its Original.

As touching that of *L. B. Alberti*, I find two remarkable particulars in his *design* which seem worthy of reprehension: The first is the low proportion of the *Capital*, which is onely pardonable in the followers of *Vitruvius*, for we find no Example of it amongst the *Antients* since even he himself imitates a Manner both greater and more noble then the *Vitruvian*: The other observable is in his *Cornice*, to which he has given no *Corona* though it be a member so essential and one of the principal in the *Entablature*: But though this liberty be somewhat bold, and perhaps blame-worthy, yet remains there one considerable Example at *Rome*, in the *Cornice* of that famous *Temple of Peace* built by the Emperour *Vespasian*, being one of the greatest and most superb *Reliques* of *Antiquity*.

The *face* likewise of the *Modillions* seems to me of the largest, and besides that the *Foliage* which domineers in the *Freeze* holds not sufficient conformity with the *Cornice*, as too simple and plain for so rich an Ornament: But the remedy is at hand by adding a few *Leaves* or other *Carvings* on the *Cymatium's* of the *Cornice* and *Architrave*, with *Eggs* upon the quarter round; unless it be that you would rather save that work by abating somewhat of the Ornament of the *Freeze*: There will yet remain this Objection still in the *design*; That the *Author* resolving rather to fix upon the *Capital* of *Vitruvius* then on those of the *Antients*, he ought not to have carv'd them with *Olive-leaves*; since *Vitruvius* does expressly order them of the *Acanthus*.

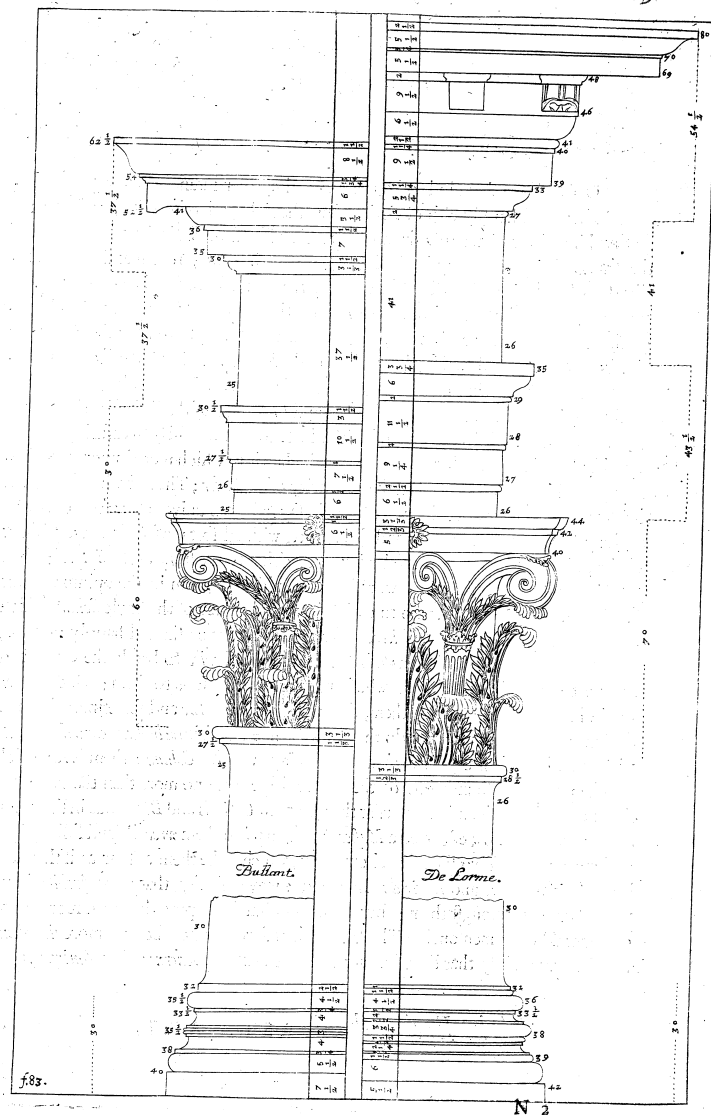


CHAP. XXXV.

Bullant, and De Lorme upon the Corinthian Order.

I should do an injury to one of our prime *French Architects* John Bullant by name, if by the Examen of this *Profile* I should rank him with those of the *School of Vitruvius*; since he has after this given us others of a nobler form, which he has copied from the *Antients*; but not finding him so perfectly exact in the measures which he assigns them, I therefore omit 'em; He appears in this *design* to have imitated *Serlio*, and indeed the difference between them is very inconsiderable: notwithstanding I observe something in this of more refin'd, as the *Projecture* of the *Dentelli* (or rather of the plain *fillet* on which they should have been cut) which is extremely regular, whereas *Serlio's* is excessive, besides the impertinent repetition of a small *Ogee*, which is thrice within the space of the *Cornice* only, but which *Jean Bullant* has had the discretion to diversifie: He also gives his *Capital* more grace, the leaves and branches whereof are better shaped.

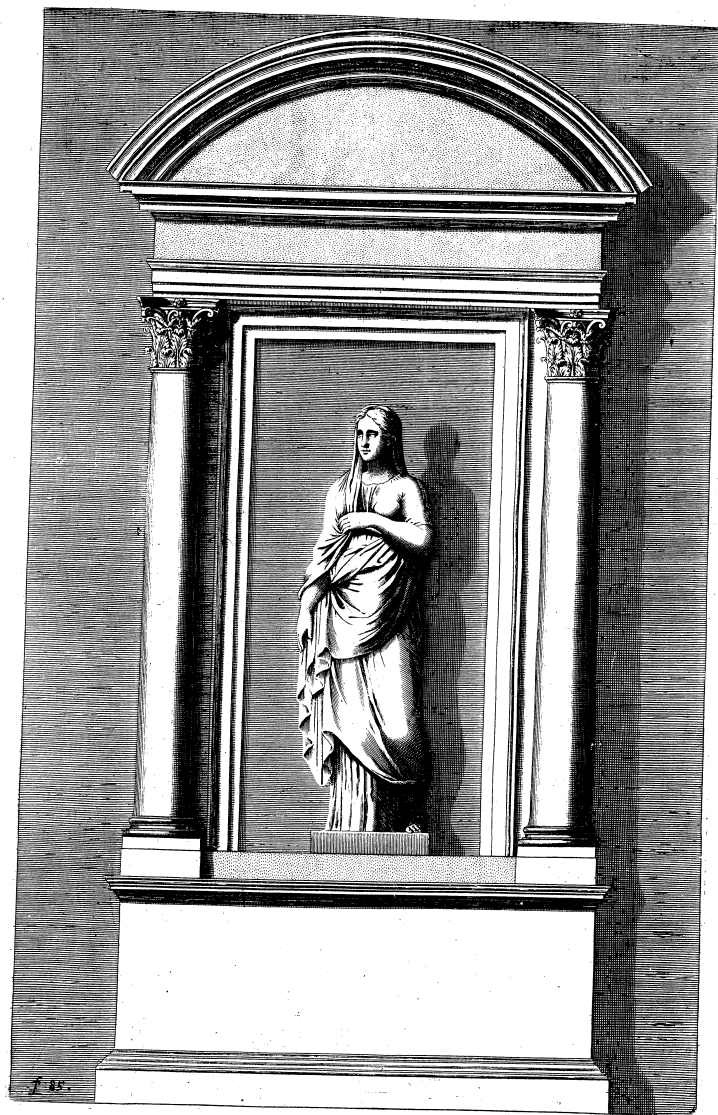
I could have with'd for conclusion of our *Corinthian Order*, that *De Lorme* had left us a more regular *Design*, and of a better relish: But the good man, though very studious, and a lover of the *Antique Architecture*, had yet a modern *Genius*, which made him look upon those excellent things of *Rome* as it were with *Gothique Eyes*; as appears plainly in this *Profile*, which he pretends to be conformable to those of the *Chapels* of the *Rotunda*. For the rest, his *style* is so exceedingly perplex'd, that it is oftentimes very difficult to comprehend his meaning: The *Reader* will smile to see how he explains himself on the subject of this *Cornice* ('tis in the fourth *Chapter* of his sixth *Book*.) For having cited all the measures of each part, piece by piece, he says, that as to the height of the *Architrave*, he had divided it into three and forty parts and an half, to give every thing its proportion, but that not falling out as it ought, he's resolv'd to speak no more of it; and these are his very *termes*: As to the *Base* of this *Profile*, I have taken it from the end of the second *Chapter* of the same *Book*: And albeit its proportion be very extraordinary, he affirms yet to have design'd and measur'd it from certain *Vesigia's* very *antique* (these are again his own expressions:) You may likewise take notice that the stalks or *Cauliculi* under the *roset* of the *Abacus* rise too high in this *Capital*: In sum, the Talent of this *Architect*, who has for all this acquir'd a great deal of reputation, consist'd chiefly in the contriving and surveying of a *Building*; And intruth his chief perfection lay more in the art of *squaring stones* than in the *Composition* of *Orders*; and of this he has indeed written with most advantage and at large: But since him, and that very lately, the *Sieur Desargues* of *Lyons* one of the most exquisite and subtle *Geometricians* of this Age, whose *Genius* delights to render familiar and useful the most excellent *speculations* of that *Science*, has exalted that *Art* to a much higher perfection.

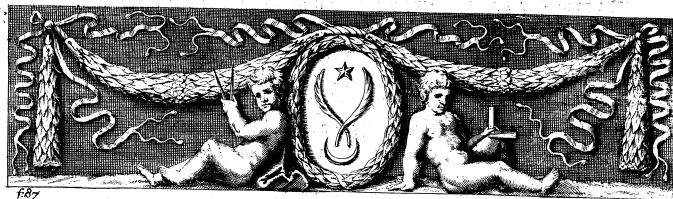


The Orthography of one of the Altars of the Rotunda.

NOT to leave the mind of our Reader altogether intangled amongst the *Moderns*, and happily also deviating from the right path of *Architecture*, I am presenting him with an Example from the goodliest *Temple of Antiquity*, which is one of the *Tabernacles* now standing in the *Rotunda*; that so he may return and be again reduc'd to this noble and perfect *Idea* of the *Art* which I have still been proposing to him in my fix'd discourse before every *Order* by the like *Examples*; upon which, as upon the most permanent and immovable foundations, he ought to fix and establish his *Studies*: For, compar'd to this, the writings of the *Moderns* are but loose *Earth*, and ill-bottom'd, upon which one can erect nothing that is substantial and solid: But having already sufficiently treated of the *Moderatures* and *Proportions* of the *Corinthian Orders*, and that the *Design* which I here propose is too little for the precisely measuring of each member, I shall only touch two or three particulars here which more import the general composition of the *Design* then the regularity of the *Order*; The first whereof is, That its now become as it were the *mode*, I should say rather an universal *madness*, to esteem nothing fine, but what is fill'd and furcharged with all sorts of *Ornaments*, without choice, without discretion or the least affinity either to the *Work*, or the *Subject*: so as the Composition of this *Altar* would be esteem'd very mean in the opinion of our small *al a Mode* Masters, who to enrich it, would in lieu of the single *Column* which at each side sustains the *Frontispiece*, make a pile of four or six and happily of more, with two or three accumulations of *Mouldings* in the *Cornice* to break the *Order* and exact evenness of the *Members*, whose regularity is anxious to them: One *Fronton* would be likewise too few for them, they add frequently two and sometimes three, and that one within the other; nor do they think it fine unless it be *broken*, *carv'd* and *fret* with some *Escutcheon* or *Cartouch* at least: Nay even the *Columns* themselves which are the props and foundation of the *Orders* scape them no more then the rest; for they not only abuse and counterfeit them in their *Capitals* and *Bases*, but in their very *Shafts* also: 'Tis now esteem'd a *Master-stroke* to make them *wreath'd* and full of *rings*, or some other *capricious* ligatures about them, which make them appear as if they had been *glue'd* together and *repair'd*: In fine, one may truly say, that poor *Architecture* is very ill-treated amongst them: But it were not just to impute this great reproach to our *French Work-men* only; The *Italians* themselves are now become more *licentious*, and shew us plainly that *Rome* has at present as well her *Moderns* as her *Antiques*.

The End of the FIRST PART.





A
P A R A L L E L
OF THE
ANTIENT ARCHITECTURE
WITH THE
M O D E R N.

The SECOND PART.

CHAP. I.

Of the Tuscan Order.



T is an abuse so visible in the *Architecture* of the *Moderns*, their confounding the *Greek Orders* amongst the *Latine*, that I am astonished at the general inadvertency of so many *Authors*, as treating of their *Symmetries*, and the Particularities of their *Proportions*, have so dispos'd of them as plainly discovers how ignorant they were of their Proprieties and *specificque* differences, without which it is so very difficult to make use of them judiciously.

I had already hinted something in the *Preface* of the First Part of this *Treatise*, to prepare the *Reader* for the new *Order* which I am here observing; but which being contrary to the vulgar Opinion and current *Practice* will have much ado to establish it self, and doubtless provoke many Adversaries. But since the foundations of this *Art* are principally fixt upon such *Examples of Antiquity* as are yet remaining, I hope, that in time my opinion may prevail, seeing I tread but upon their footsteps, and rather *demonstrate* the thing then *discourse* of it.

Hitherto

Hitherto all our *Architects* have generally held that the *Tuscan Order* was a kind of *Building* which differ'd from the others but in the plainness of its *Mouldings*, and solidity of its parts; but in the rest, consisting of the same *Members*, and of like usage: And truly I should be injurious to condemn it, since *Vitruvius* has in his fourth *Book* made a particular *Chapter* of the manner how to build *Temples* after the *Tuscan Order*. Notwithstanding, however one might interpret what he there says, it will be found very difficult to invent an handsome *Idea* of *Entablature* fit to place upon those *Columns*: And therefore I conceive that the only piece of this *Order* which deserves to be put in work, and that can properly recommend it to us, is the simple *Column* it self without any *Architrave* at all, as we find it employ'd by the *Antients*: For whereas by the ordinary usage of it, 'tis ever rang'd in the last place, These great *Masters* have assign'd it one wholly independent from the others, and treated it so advantageously, that it may for its beauty and nobleness stand in competition with all the rest of the *Orders*: Nor will this I presume be denyed, when they shall well have considered that renowned *Example* which I am producing of the *Column* of *Trajan*, one of the most superb remainders of the *Roman* magnificence to be now seen standing, and which has more immortaliz'd the Emperour *Trajan* than all the *Perms* of *Historians*. This *Mausoleum*, if so we may call it, was erected to him by the *Senate* and *People* of *Rome* in recognition of those great Services he had rendred the *Country*; and to the end the memory of it might remain to all succeeding Ages, and continue as long as the very *Empire* it self, they order'd them to be engraven on *Marble*, and that by the richest touch that was ever yet employ'd. It was *Architecture* her self which was here the *Historiograph* of this new kind of *History*, and who since it was to celebrate a *Roman*, chose none of the *Greek Orders*, (though they were incomparably the more perfect and in use even in *Italy* it self then the two other *Originals* of the *Country*) left the glory of this renown'd *Monument* should seem to be divided; and to instruct us also, that there is nothing so plain and simple but what *Art* knows how to bring to perfection: She chose therefore a *Column* of the *Tuscan Order* which till that time was never admitted but in gross and *Rustic* works; and of this rule and inform *mass* made to emerge the richest and most noble *Master-piece* of the *World*, which *Time*, that devours all things, has preserv'd and kept entire to this very Day in the midst of an infinity of *Ruines* which even fill the *City* of *Rome*. And 'tis indeed a kind of *miracle* to see that the *Colosseum*, the *Theater* of *Marcellus*, those great *Circus's*, the *Baths* of *Dioclesian*, of *Caracalla*, and of *Antoninus*, that proud *Moles* of *Adrian's Sepulture*, the *Septizonium* of *Severus*, the *Amphitheater* of *Augustus*, and innumerable other Structures which seemed to have been built for *Eternity*, should be at present so ruinous and dilapidated, that its hard even to divine what their original forms were; while yet this *Column* of *Trajan* (whose Structure seemed much less durable) remains extant and entire, by a secret of *Providence* which has destin'd this stupendous *Obelisk* to the greatest *Monarch* that ever *Rome* enjoy'd, the *Chief* of the *Church St. Peter*, who possesses now the *Seat* of that *Emperour* to whom it had been erected. But to preserve my self within the limits of my subject, which is only to give you

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its description according to the *design* of the *Architect* who was the *Author* of it, I shall leave to such as are contemplative the *moralizing* on this so wonderful *Vicissitude*; since it would be here from our purpose, and very impertinent to the *Art* we are illustrating.

Let us then again return to our *Column*, and its singular use among all the *Orders* of *Architecture*, where the rest of the *Pillars* do in comparison to this appear but as so many *Servants* and *Slaves* of the *Edifices* which they support, while ours is a *Queen* of that *Majesty*, that reigning as it were alone she is exalted on the *Throne* of her *Piedestal* deck'd with all the treasures of glory, and from whence she as freely imparts her magnificence to all those whom she vouchsafes to look upon: The first and most illustrious of her Favourites was *Trajan*, upon whose *Monument* I am now forming an *Idea* of the *Order* which I would call *Tuscan*, without troubling my self with what all the *Moderns* have written of it, who making no difference 'twixt it and the *Rustique* do no great honour to the *Tuscan* while they gratifie him with so poor an *Invention*: But lest our *Criticks* take it ill we should name that a *Tuscan Order* which had its first *Original* in *Rome*, let them if they please call it the *Roman Order*; since they may with much more reason do it then those who so name the *Composita* of which we shall speak hereafter. For my part I regulate my self upon the *Profiles* of the *Capital* and *Base*, which I here find to be the same *Vitruvius* attributes to the *Tuscan Column*: The most important difficulty in my opinion would be how our *Column* having no *Entablature*, could be properly reckon'd in the *Catalogue* of *Orders*, that being so principal a *Member*, and in some degree the very *Head* of the *Order*. But the *Architect* of this our *Model* well foresaw that something was to be substituted in its place, and so contriv'd it after a most excellent manner: He propos'd doubtless to himself the imitation of those miraculous *Memphitic Pyramids* which the *Egyptians* (those divine Wits to whom we are so much oblig'd for many excellent Arts) had formerly erected to the memory and *Aspes* of their *Kings*, who from the immense and prodigious greatness of their *Tombs* one would believe had been *Giants*, and as it were *Gods* amongst *Men*: Their *Urns* and *Statues* crowned the *summits* of these artificial *Mountains*, from whence, as from some august and terrible *Throne*, they seemed to the people reigning after their death, and that with more Majesty then when they liv'd: Our prudent *Architect* being to render the same honour to *Trajan*, the worthiest *Prince* that till then had born the Title of *Emperour*, and whom the *City* of *Rome* did strive to immortalize, reflected seriously upon these stupendous Works, whence he drew this high and sublime imitation which we so admire, and which has since become a *Rule*, and been follow'd on sundry other occasions: Two most renowned *Examples* of this are yet remaining; The *Column* of *Antoninus* at *Rome* also, and that of *Constantinople* erected to the *Emperour Theodosius* after his *Victory* against the *Scythians*; which sufficiently testify by their resemblance to that of our *Trajan*, that this kind of *Architecture* pass'd currently for an *Order* amongst the *Masters* of the *Art*, seeing they always employ'd it ever since upon the same occasions, together with *Tuscan Profiles* both at the *Base* and *Capital*: This established, the rest will easily follow, so as not to subject it henceforward to the opinion and diversity of the *Gusto's* of those of the *Profession*;

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since we have the *Original* for our *Model* to which we ought of necessity conform left we transgress the terms and regularity of the *Order*: Now suppose an *Architect* be on some occasion obliged to introduce, or change any thing in it, as the time and the quality of his design may require; he is yet to proceed with extraordinary circumspection, and without in the least altering the *form* of the principal *Members*; in which one shall perceive the address of his spirit, and the gallantry of his invention: This is a *Maxim* so universal through all the *Orders*, that without it one should never pretend to give Rules, nor propose indeed any Example for imitation; so naturally obnoxious are our inclinations to novelty, and so blind in our own Productions; See then from what source the confusion of that *Order* sprung which they name the *Composite*, and which the presumption and ignorance of *Workmen* has begotten like an extravagant *Monster* blended with so many natures, and sometimes so averse and contrary that 'tis impossible to distinguish their *Species*: I have reserved their full *Examen* for the conclusion of this *Treatise*, where I shall make choice of what I meet with of most conformity to the rules of *Art* and of good *Architecture*, and where I shall produce some of the most famous *Examples* of *Antiquity*, that at least men may have faithful Guides through this *Labyrinth* of Confusion.

Our *Trajan Column* which we here substitute in stead of the *Tuscan Order*, by the Prerogative of its excellent composition has this advantage above the other *Orders*, that there seldom happening occasions worthy of it; that is to say, such as are particular and noble enough to merit the putting it in practice; Our *small Masters* incapable of so high an employment, have spoken nothing of it, and by this means she has remained in her original purity: But the first which was ever made in imitation of it, and that has exceedingly confirm'd the establishment of this new *Order*, was the *Column* of *Antoninus* which is yet very entire, and the only *Paragon* to ours, though it concede somewhat to it in the execution and *magisterial* handling; but in recompence of this it surpasses it in the greatness of its *Mass*, a thing very considerable in this *Order*, whose *specific* beauty consists in being vast, and of a manner *Colossal*: for the rest, the *Composition* and *Ordnance* of the whole design are very alike.

I will now shew in general the effect and form of the principal members, and of what one ought to be careful in the application of *Ornaments*, which are to be disposed with great discretion, as being of the very *Essence* and body of the *Order*: The first, and as it were the foundation of the whole Structure is the *Pedestal*, which is here no less necessary then is the *Cornice* to the *Columns* of the other *Orders*; and its proportion though square and solid requires an enrichment of handsome *Modenatures*, and of all other sorts of ornaments at the *Plinth* and *Cymatium*, but above all in its four *faces*, which are as it were the *Tables of Renown* where the paints the *Victories* of those *Heroes* to whom the erects such glorious *Trophies*: It is there that we behold all the *Military Spoils* of the vanquish'd, their *Arms*, the *Machins* they made use of in fight, their *Ensigns*, *Shields*, *Cymetters*, the *harness* of their *Horses* and of their *Chariots*; their *Habilliments* of *War*, the marks of their *Religion*, and in a word what ever could contribute to the pomp and magnificence of a *Triumph*: Upon this glorious *Booty* our *Column*

as on a *Throne* is erected and revest'd with the most rich and splendid *Apparel* which *Art* can invent; and indeed provided the *Architect* be a judicious person it cannot be too glorious: I repeat again that this ought in no sort to alter or in the least confound the *Proportions* and *Tuscan Profiles* of the *Base* and *Capital*; as being the very keys of the *Comfort* and harmony of the whole *Order*: The last but principal thing, because it sets the *Crown* upon the whole *Work*, is the *Statue* of the *Person* to whom we erect this superb and magnificent Structure; This hath an *Urn* under his feet, as intimating a *resuscitation* from his own *Asbes* like the *Phoenix*; and that the *Virtue* of great men triumphs over *Destiny* which has power only over the vulgar.

As to what concerns the regular *Proportion* of this *Figure* and *Urn* with the altitude of the *Column*, I can here conclude nothing precisely, this part being repair'd in the *Original*, and that in a manner too modern and wide of the first intention of the *Architect* to derive any advantage thence for our subject: It may yet be said with likelihood enough, that since 'tis as 'twere the *Emblature* of the *Order* one should allow it a fourth part of the *Column* as to the *Trabecation* of the *Doric Order* to which this bears a very great resemblance; I conceive also that the *Figure* ought to be proportioned by the rules of the *Optiques*, that it may appear of a size somewhat exceeding the *Natural*, and of an elegant *Symmetry*, that so it may be taken notice of above all the rest; but with this discretion yet, that being of necessity to stand on its feet, it appear of a firm position, and that the *mass* of the *Urn* which serves it for *Piedestal* have a solidity agreeable to this effect: For 'tis a thing greatly obliging in *Architecture*, to make every thing not only *solid* and *durable*, but that it likewise so appear and thereby avoid that *Gotique* indecorum which affects it as a beauty, the making of their works seem as 'twere hanging in the air and ready to fall upon ones head, which is an Extravagance too visible for us to spend any time in confusing.

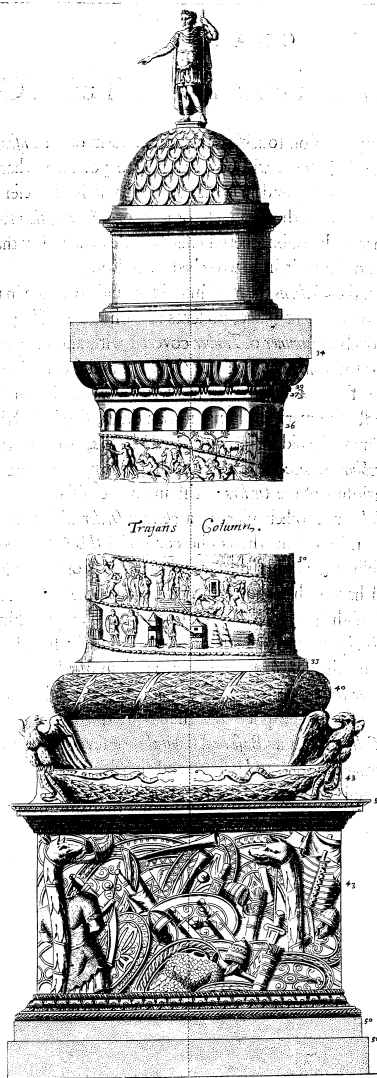
By this time I think I have left nothing unaid which concerns the general *Composition* of our *Column*: As for the lesser retail of the *Proportions* and *Profiles* of each *Member*, the *Design* shews them so perspicuously that 'twere but a childish and impertinent labour to name them: over by the piece, as those first *Inventors* of *Painting* did, who to supply the weakness of the *Art*, not yet arriv'd to so natural a representation of the things they imitated, were forc'd to write under them; This is an *Ox*, a *Tree*, a *Horse*, and a *Mountain*: There will be no need of this here, the effect of the *Design* having so far exceeded the expression of all words, that it shews us more things in an instant, and that with infinite more preciseness, then could have been described by discourse in a very long time. I will therefore conclude by this rare kind of *Language* which has neither need of *Ears* nor of *Tongue*, and which is indeed the most divine *Invention* that was ever yet found out by man.

For the rest, you will in my *Profile* of the *Trajan Column* perceive with what diligence and exactitude all these things conform to the *Original*, even to the very least *Ornaments*, and thereby judge how exceedingly careful I have been in other things of greater consequence. If the *Reader* be intelligent, and that he have attentively view'd and with a *Masterly Eye* this rich and incomparable *Piece*

which I describe, the satisfaction he will derive from the accurate Observations I have made and here present him will be proportioned to his ability: For in these particulars our eyes do see no further then our understanding purges them, nor do their admirable beauties reveal themselves at once, nor to all the World in general; They will be curiously observed and discovered with Industry: There are likewise several *kinds* which every one considers according to the force of his Wit, and as they conform to his *Genius*: Some there are who seek only the grace and neatness of *Ornaments*; Others consider the nobleness of the *Work* and novelty of the *Invention*; The most knowing having regard to the *Proportions* chiefly, and the regularity of the *Whole* with its *Parts*, to the judicious Composition, the *greatness* and *solidity* of the *Design*, and such essential beauties as are only visible to the eyes of the most intelligent *Architects*; from whence it often falls out, that the same *Work* in which all these parts are not equally perfect, is very variously esteemed by those of the *Profession* (for there are but few like this of ours so qualified as to merit an universal approbation,) and the misery of it is, that the *best things* have for the most part many fewer *Admirers* then the *indifferent*, because there are more *Dunces* then *able Men*.

The Modul of the following *Design*, and the Method of *deciphering* it is the same with what went before; viz. That passing a *Perpendicular* through the *Center* of the *Column* the whole height of the *Order*; I divide the *Semidiameter* of the *Pillar* at the foot in thirty *Minutes* which compose the *Modul* upon which afterward I regulate all the *Members* as well for their *height* as *saillings* over and *projectures* of their *Profiles*, still beginning by this *Central* line of the *Column*, that so the position of each individual part be exactly adjusted and precisely in its place. This is so perspicuous, and has been so oft repeated, that there can remain no possible difficulty.

As to what now concerns the whole *Mas*, the *Column* contains seventeen *Moduls*, comprehending the *Base* and *Capital*. The *Piedestal* with its entire *Bassament*, *Cymatium*, and that *Zoclo* or *Plumb* above wrought with a *fescoon* (which in my judgment makes a part of it, as rendering it a perfect *Cube*, of all *Geometrical* proportions the most regular and solid and consequently most agreeable to this *Structure*) has in height three *Moduls*, a very little less: The *Base* of the *Column* contains precisely one, and the *Capital* two thirds of a *Modul*.



C H A P. II.

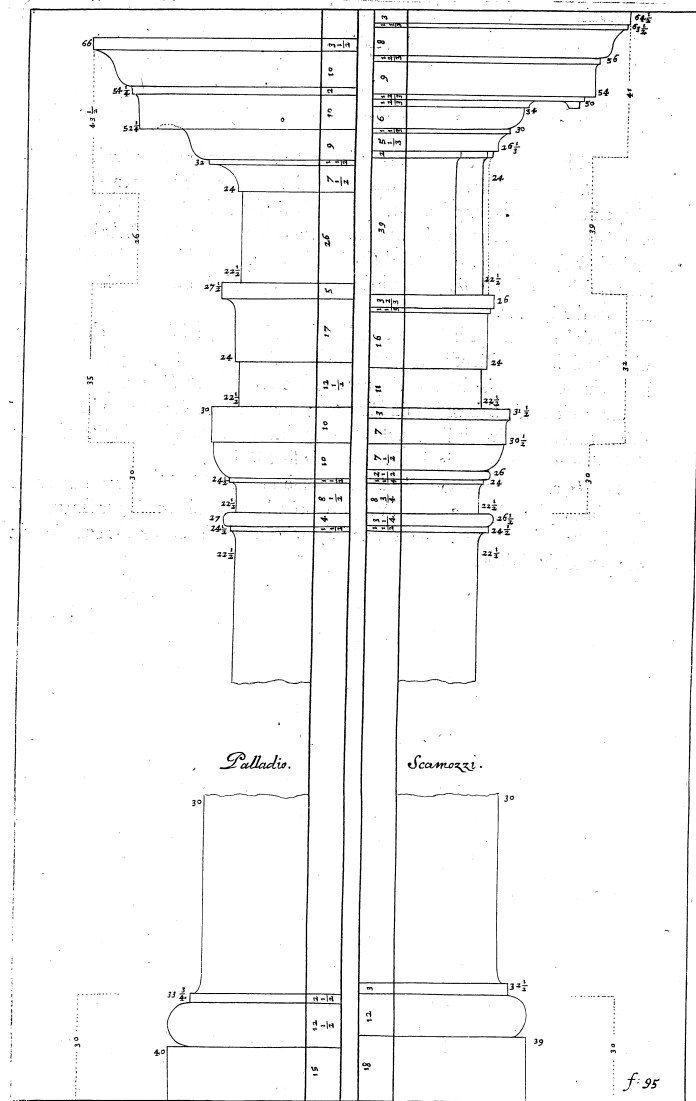
Palladio, and Scamozzi upon the Tuscan Order.

HAving declar'd my opinion touching the use and form of the *Tuscan Order* after the manner of the *Antients*; I will now describe to you after what fashion our *Modern Masters* have handled it, and in what reputation it is at present amongst all our *Workmen*, who in regard of the meanness of so poor a *Composition* surname it the *Rustique Order*, and that with reason, there being so little probability that the *Tuscans* would ever own or acknowledge it in so wretched a condition.

Andrew Palladio, of all the *Moderns* the most judicious, and to whom in this *Collection* we have assign'd the most eminent place, presents us with two *Profiles*; One whereof is so plain, that it has onely a *Summer of Timber* covered with another piece in stead of a *Coping* and *Corona* for the *Entablature* of the *Column*; and I conceive he imagined it should have no other from what *Vitruvius* has written of it. But finding this *Composition* too meanly handled to merit the honour of an *Order*, this industrious *Architect* went and search'd amongst the old reliques of *Amphitheatres*, which are those enormous masses of *Architecture* where the solidity of the building was more requisite then the spruceness and curiosity of the *Orders*; till in fine he discover'd in the *Arena*'s of *Verona*, that of *Polo*, and other places, a certain *Order* which he conceived one might call the *Tuscan*, in imitation whereof he compos'd *this*: For he did not tie himself precisely to follow *one* rather then another; but from *many* he form'd and ordain'd *this*, which I have rather chosen then any of the other *Masters*. That of his Companion *Scamozzi* might pass tolerably well had he not assign'd him a too great conformity with the *Dorique*, and so much as once mention'd where he had seen any like it; so as being altogether *Modern*, and neer as rich in *Mouldings* as the *Dorique* it self, it were much better to make use of the *Antique*; this being in nothing considerable for a building but for its cheapness and the saving of time.

The height of the *Column* with its *Base* and *Capital* is of seven *Diameters* only according to *Palladio*: *Scamozzi* allows to his seven and an half.

The *Entablature* contains alwayes a fourth part of the *Column*.



CHAP. III.

Serlio, and Vignola upon the Tuscan Order.

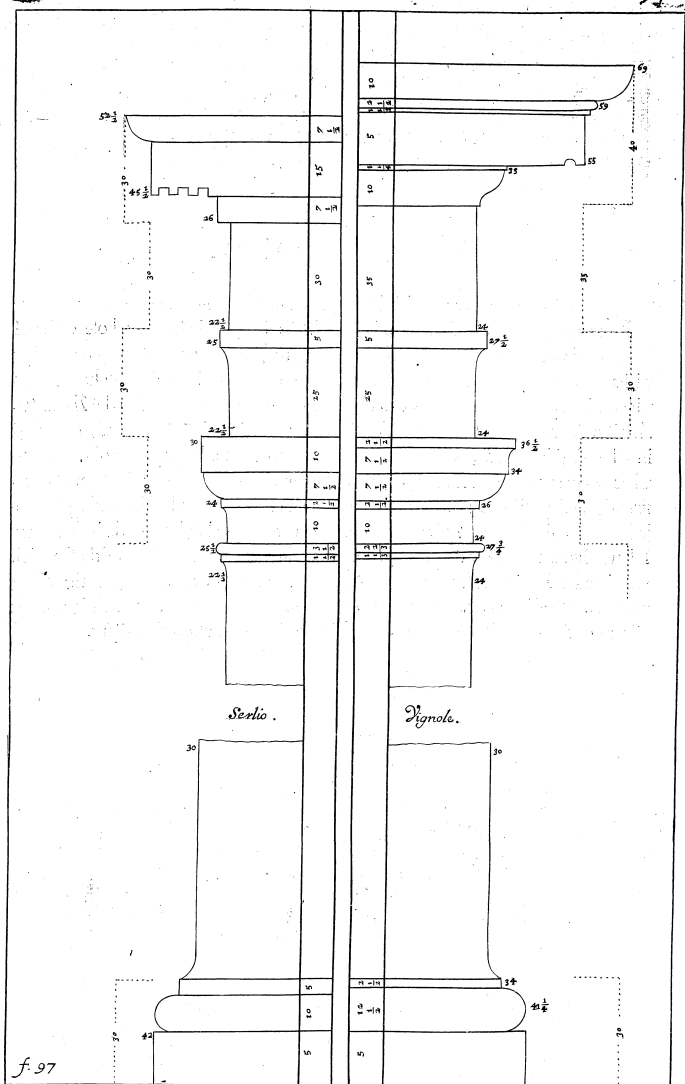
WE have seen in the precedent Chapter the *Tuscan Order* of our Modern Architects in its most advantageous lustre; but methinks it is extremely decay'd here, especially in the *Profile* of *Serlio*, where the *whole* is indeed too plain and particular, being the only Person who has allow'd to every member of the *Order* in general, *Base, Capital, Architrave, Freeze* and *Cornice* a like altitude; this equality being here but a false kind of *Proportion*, and wholly repugnant to what *Architecture* has borrow'd from the *Optiques*.

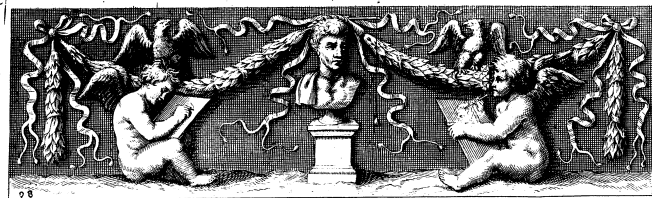
Vignola has in this respect proceeded more rationally, adding to each Member what it might diminish of its magnitude by the distance from the Eye; and therefore he has made the *Cornice* somewhat higher than the *Freeze* or *Architrave*.

Serlio allows his *Column* but fix *Diameters*; though *Vitruvius* (whom he always strives to follow) gives it seven in his Chapter where he treats of building *Temples* after the *Tuscan* manner, which is the seventh of his fourth Book.

Vignola, as to what imports the *Column*, conforms himself to *Vitruvius*; but for the mouldings of the *Capital* and *Cornice* is governed wholly by his particular fancy.

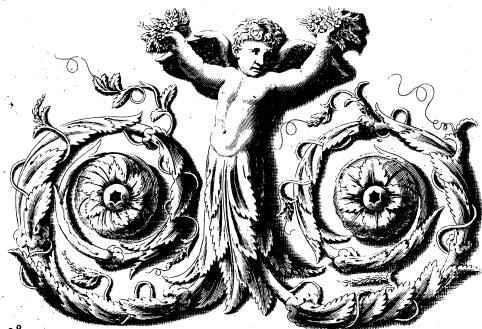
The *Entablature* both in the one, and the other of these two *Profiles* consists of a quarter of the *Column*.





To the READER.

T WERE altogether a fruitless study, and but labour lost to continue any longer in quest of this *Order* after other *Architects* besides those *four* whose *Designs* I have lately produc'd: I am therefore resolv'd to proceed no farther; considering withall, that those who remain, are (for the most part) of *Vitruvius's* School, from whence it is exceedingly difficult to collect any thing more essential to the *Tuscan Order* than the meer simple form of the *Base* and *Capital* which are already describ'd in the *Profile* of *Serlio*, whereof the repetition would be but superfluous. As to what concerns the *Entablature*, since there remains extant no antient, well-confirm'd, and positive *Example*, nor indeed so much as any intelligible description of it in the writings of *Vitruvius*, I shall make no great reckoning of their *Inventions*. I have likewise observ'd, that *Leon Baptista Alberti* (the very best of those which remain after *Daniel Barbaro*) has spoken of it but cursorily onely, as in truth making no account of it, and without giving us so much as a *Profile*. As little does he esteem of the *Composita*, of which *Vitruvius* too has been altogether silent.



CHAP. IV.

Of the Compounded Order.

THE *Compounded Order* which has hitherto obtain'd the first rank amongst the *Moderns*, will find it self extremely debas'd in this severe and exact review which I have made upon the five *Orders*; and where (without at all regarding the opinion of the *Vulgar*, and the judgment of others that have written before me) I value nothing unless it be conformable to some famous and antient *Example*, or to the Precepts of *Vitruvius* that *Father of Architects*; that so (if possible) I may at last re-establish the *Art* on its genuine *Principles*, and original purity from whence those licentious *Compositions* of our late *Workmen* have so exceedingly perverted it (under the pretext, forsooth, of this *fain'd* Name of the *Compounded Order*) that there hardly remains so much as the least *Idea* of regular *Architecture* in it, so strangely have those *Orders* which contributed to it degenerated into confusion, becoming even *barbarous* themselves by this their extravagant mixture. But as 'tis a thing very difficult to subdue and reduce some spirits to their devoir when once they have taken a bent and are abandon'd to *libertinism*; so nor do I pretend to gain any *Disciples*, or be so much as heard by those who have thus presumptuously taken upon them to be *Masters*, because they are either grown too old in their deprav'd *gusto*, or ashamed to acknowledge their mistake; resolving rather to perish in their *opinion* by obstinately defending it, than be so ingenuous as to reform it. I address my discourse then to those Persons onely, who having not as yet their imaginations prepossess'd preserve their judgment more entire, and are better dispos'd to discern those charming beauties and originals of the Antient *Architecture*, acknowledg'd for so many *Ages*, confirm'd by such a multitude of *Examples* and so universally admired. Now for as much then as it is a thing of main importance that we season our young spirits with an early tincture, and begin betimes to settle in them these *Ideas*, I do ever at first propose to them the same *Models* that have been left us by those great *Geniuses*, as so many *Pilots* and *Compasses* steering the direct *Course* to the *Art*, and saving them from that propension which they naturally have to *novelty*, the very rock and precipice of the first inclinations of the *French*, which being once over-pass'd, reason does then begin to take the helm, to conduct and let them see *Things* such as they ought to be, that is to say, in their *Principles*, without which it will be altogether impossible to acquire more than a very ordinary and superficial comprehension of them; and those who travel by any other path grope like blind men in the dark; and walk insecurely, without ever finding any real satisfaction in their *Work*: For the vain complacency of ignorant men, be it that they take it from themselves (as commonly they do) or that it be deriv'd to them from such as are like them, 'tis so empty and false a joy as it oftentimes turns

to shame and confusion; whiles the true and solid praise which is attributed to the merit of knowing *Masters*, and the excellency of their *Workmanship*, is never obnoxious to this self-deception. Now how little soever it be a man possessor of the *Idea* of this high *manner* of the *Antients* and the greatness of their thoughts, he shall soon perceive the meanness and impertinency of our *Modern Compositions*, when in the midst of so many *Examples* of the incomparable and only *Architecture* of the *Greeks*, which was the ornament and splendour of the *Antient Rome* (whose very *Ruines* and *Vestigia* render her yet *august* above all the *Cities* of the *World*) these wretched and trifling spirits indigent in the midst of so great abundance, depart from the right way which these great *Masters* have opened to them, taking a devious path to pursue an abortive of *Architecture*, or the evil *Genius* of the *Art* rather, which has introduc'd itself amongst the *Orders* under the Title of *Composita*, the favour of mens ignorance, and the indiscreet presumption of I know not what pitiful new *Architects*, who have made it their *Foolsbauble*, and clad it in so many *apish* and capricious modes, that 'tis now become a ridiculous *Chimera*, and like a *Proteus* not to be fixt to any constant form; so as it would be altogether labour in vain, an idle and foolish enterprize for us to search after it here through all its wild and unlimited extent, since it has neither *Rules* nor *Measures*, *Principles*, *Species*, nor particular *Propriety*, and so by consequence not to be comprehended under the name of an *Order*. It would in truth (in my opinion) be necessary for the good of the *Art*, and the reputation of *Architecture*, that this *Monster* were altogether smother'd, and that some more pertinent and *specificque* name were given to those excellent *Profiles* which we encounter amongst some *Antiquities* of the *grand Design* which (from I know not what *Tradition*) are called of the *Compounded Order*; a Name altogether novel, not so much as once mentioned by *Vitruvius*, and which is in earnest too general and uncertain to sute with a regular *Order*: and that since they referr the glory of its invention to the *Romans*, it were much more proper to call it the *Roman* or *Latine Order*, as *Scamozzi* has judiciously enough done, and moreover observ'd, that its *Capital* (by which alone it differs from the *Corinthian*) is of a more massy and less elegant *Composition*, whence he conceives this *Order* should not be plac'd upon the *Corinthian*, lest the weak be burthened with the stronger: to which he might also add, that they can never consist well in the same work together, as I have elsewhere demonstrated, and this is so perspicuous that it admits of no possible extenuation: however those who would take advantage of this evil practice and abuse of the *Moderns* to do the contrary, might have a way to escape by this *Asinine-bridge*: For the importance is very inconsiderable in comparison to that unbridl'd licence which now-a-days reigns amongst our *Compositers* of the *Composita*, who not onely change the rank of the *Orders*, but reverse and overturn even all their *Principles*, undermining the foundations of true *Architecture* to introduce a new *Tramontane* more barbarous and unsightly then even the *Gothique* it self. But to all this let us reply (in confusion of its *Inventors*) That an *Architect* should no more employ his industry and study in finding out new *Orders*, to set a value upon his *Works*, and render himself an able man; then should an *Orator*, to acquire the reputation of being *Eloquent*, invent

invent and mint new *Words* that were never yet spoken; or a *Poet* compose Verse of another cadence and measure then what are prescrib'd and are in use; this affectation being altogether *puerile* and impertinent: Or, admit one would upon some occasion take any such liberty, it ought to be with that discretion, and so to the purpose, that the reason thereof should to any one appear immediately: Thus it was the *Antients* made use of it, but with so great caution, as that they have confin'd their entire licence to the sole form of the *Capital*, of which they have devis'd an hundred gentle *Compositions*, and to some subjects *peculiar*, where they succeeded incomparably, and out of whose *limits* one cannot (without manifest impertinency) employ it in any work whatsoever. I will therefore choose two or three *Examples* amongst a good number of *Designs* which I have by me of that most famous *Pyro Ligoria*, found out and observ'd by him in several places of *Italy* with a diligence inestimable. But let us first conclude our prime Subject, which is to form the *Roman Composita*, and make of it here as regular and precise an *Order*, as any of the former *Four*. I propose (for this effect) two antique *Profiles*, both of them excellent in their kinds; one very rich and full of ornament taken from the *Arch of Titus* at *Rome*; and the other much plainer indeed, but great and proud, being that of the *Arco de Leon* at *Verona*.

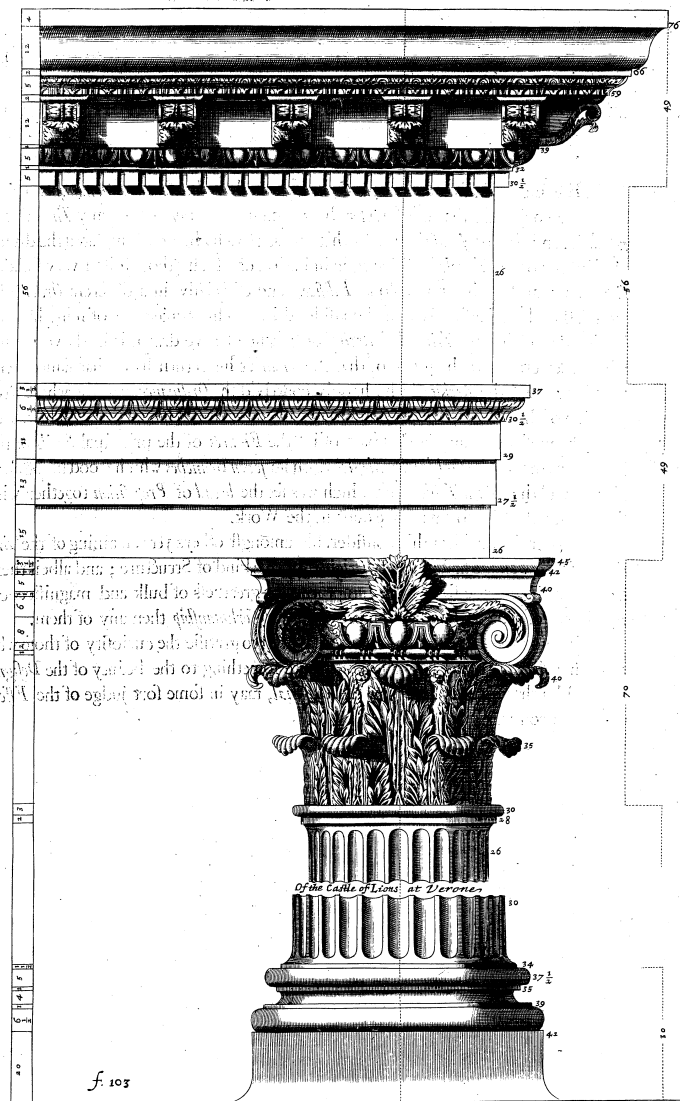
If these two Instances suffice not our *Reader*, he may make his election of others more to his liking, or fix upon any of those who best pleases him of the *Author's* following, which I have therefore expressly collected together, and amongst which I acknowledge my particular esteem for *Palladio*.



CHAP. VI.

A Profile Composita taken from the Arco de Leoni at Verona.

BEFORE I propose this *Composita* for Model, I shall first endeavour to prevent and elude certain Objections which our *Critiques* may possibly raise, left they impute it to my inadvertency should I pass them by in silence. The first is, That the *Cornice* is defective, want of the *Corona*: The other is the naked placing of the *Dentelli*, without any separation on the *Freeze*: Thirdly, the excessive height of the *Freeze*: And lastly, that the three *Faces* of the *Architrave* are all inverted from the ordinary position: And finally, that the *Plumb* of the *Base* is a great deal too high being compared with the rest. To all these *Objections* I might reply in a word, that in a business of *Architecture* the reason is allowable since I produce an antique Example, universally approv'd and such as this is: Besides I add, that the very name of *Compounded* seems to infer a kind of *Liberty*, and that therefore an *Architect* might sometime justly be permitted to take it, as occasion may suggest, either by introducing into the *Order* or retrenching from it what he thinks most conducible and proper to his *Design*; provided it be discreetly manag'd, as it has been judiciously observ'd in this *Profile*, where the *Author* being to make an extraordinary large *Freeze* for the more commodious placing of many *Figures* which concerned his subject, would spare from the *Cornice* what he had usurped of more than the regular proportion of the *Freeze* did permit him. To this purpose it was he cut off and abated the *Corona*, though in truth a considerable Member, but which is yet (as far as I can collect from other Instances) not absolutely necessary; since in the *Temple of Peace at Rome* (one of the most stupendious works of *Antiquity*) the *Cornice* though *Corinthian* has no *Corona* at all notwithstanding that the *Architect* had the field so open before him. And *L. Baptista Alberti* (whose authority is greatly prevalent amongst our modern Masters) without other reason for it then that of his own *gusto*, has given none to his *Corinthian Order*. Now as concerning the *Compartment* of the *Swaths* and *Fascia* of the *Architrave*, whose position here seems somewhat preposterous, 'tis (to speak seriously) a little extraordinary, however I well remember to have seen others which were like it, and *Palladio* produces us one Example of it towards the end of his fourth Book taken from a *Temple of Polo in Dalmatia*, of the *Corinthian Order*, the *Architecture* whereof is exceedingly rare and antique; and there I also find that the *Base* of the *Column* hath a *Plumb* likewise of an excessive thickness, as indeed ours has, which supplied the place of a *Zoclo*. Thus you have both *reason* and *example* sufficient for the answer of every objection. But from hence one may also judge, that this *Profile* should not be employ'd in work without extraordinary discretion, and indeed some kind of necessity. That which I shall produce in the following instance is more regular to particulars, and by consequent more agreeable to all sorts of *Works*: But the general *Proportion* both of the one and other is sufficiently equal. The *Column* itself has ten *Diameters*, and the altitude of the *Entablature* amounts to a fourth part of the *Column*.



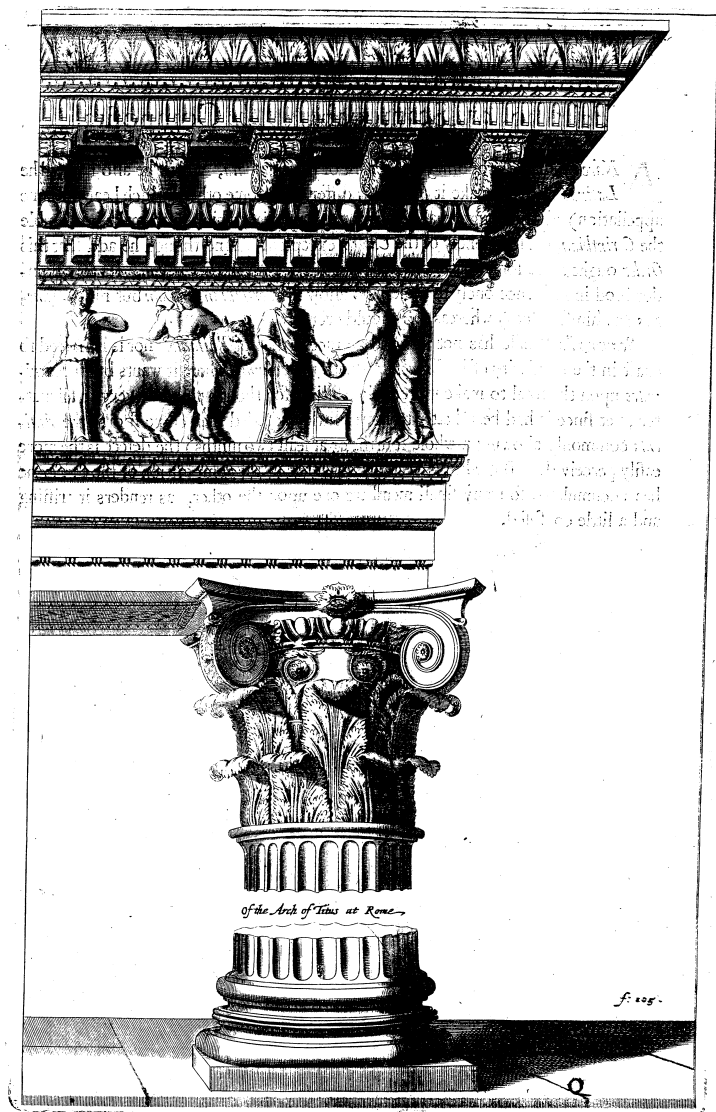
CHAP. VI.

A Profile of the Composita taken from the Arch of Titus at Rome.

THE incomparable *Idea* of this *Composita*, and the richness of its *Ornaments* makes me conjecture that the *Inventor* thereof might possibly accompany *Titus* at the *expedition* and *siege* of *Jerusalem*; and that it was *there* he had contemplated the divine *Architecture* of the *Temple* of *Solomon*, in imitation of which (though in a very slender *Copy*, compar'd to that miraculous *Edifice*, and especially in a different *Order*) he would shew how studiously he had consider'd it. This conjecture of mine has for its foundation that the *Triumphal Arch* from whence I have drawn it is the very same which they erected to the glory of that *Emperour* at his return from that famous enterprize: And the *Architect* who happily contriv'd the *Ordinance*, and the whole Preparation of the Day of *Triumph*, judiciously introduc'd into his work (which was to make the most noble and lasting part of it) the *Figures* of the principal *Spoils* of the *Temple*, as that of the *Golden Candlestick* with its *seven Branches* which stood in the *Sanctuary*, and the *golden Table* upon which was set the *bread of Proposition* together with some other *Utenfils* to this day extant in the *Work*.

Moreover the *Arch* has this considerable amongst others yet remaining of the *Antients*, That 'twas the first and very *Original* of this kind of *Structure*; and albeit there have been since made some more sumptuous for greatness of bulk and magnificence, this is yet of a better hand, and more exquisite *Workmanship* than any of them.

I give you the *Elevation* in *Perspective* as well to gratifie the curiosity of those who affect this *Art*, as that I may also contribute something to the beauty of the *Design*; and besides that such as never saw the *Original*, may in some sort judge of the *Effect* which it produces.

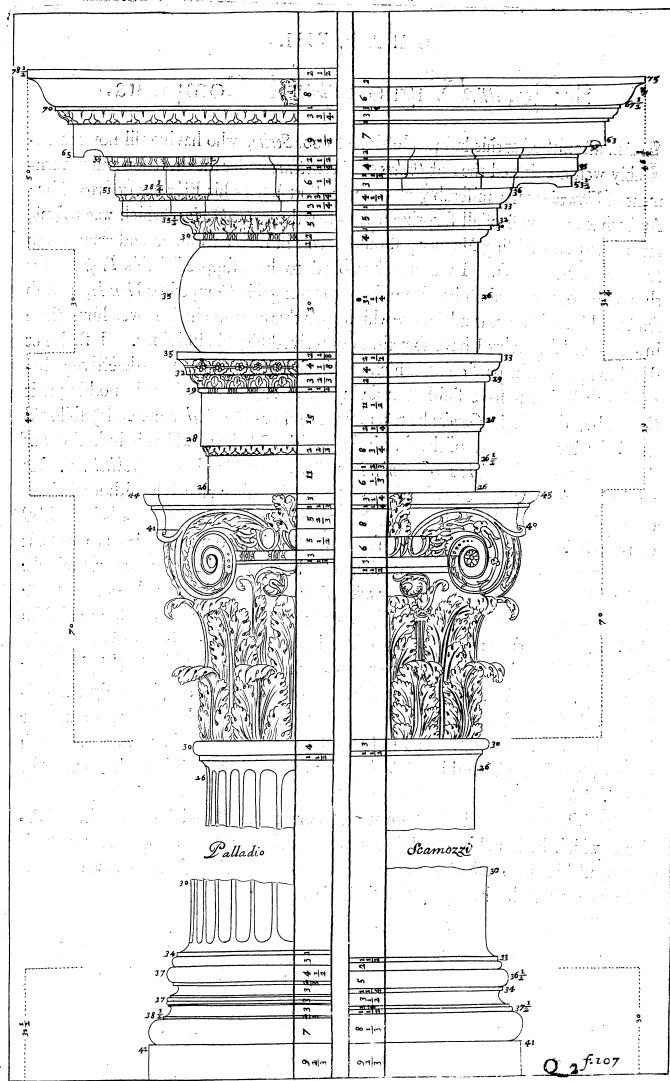


CHAP. VII.

Palladio, and Scamozzi upon the Composita.

Andrea Palladio proposing this Profile of the *Composita*, which he also names the *Latine Order* (to make it specifically differ from some others which bear the same appellation) gives us a general *Maxim* for its proportion, which is to make it resemble the *Corinthian*, the form onely of the *Capital* excepted. And though he add that this *Order* ought to be somewhat more deck'd and gay then the *Corinthian*, 'tis to be understood in reference onely to those who allow the *Corinthian Column* but nine *Diameters* (as himself does) whereas *this* should ever have ten.

Scamozzi's Profile has not so good a grace as that of *Palladio*, nor is it indeed so exact in the regularity of its *Entablature* with the *Column*, where it wants but three *minutes* upon the total to make it precisely a fifth; for though this be a very small matter, yet since it had been better to have a little exceeded then come short (the *Antients* commonly allowing a whole fourth, or at least two ninths) the defect is the more easily perceiv'd. But what is yet worse, is, that in the composition of the *Cornice* he has accumulated so many small members one upon the other, as renders it trifling and a little confus'd.

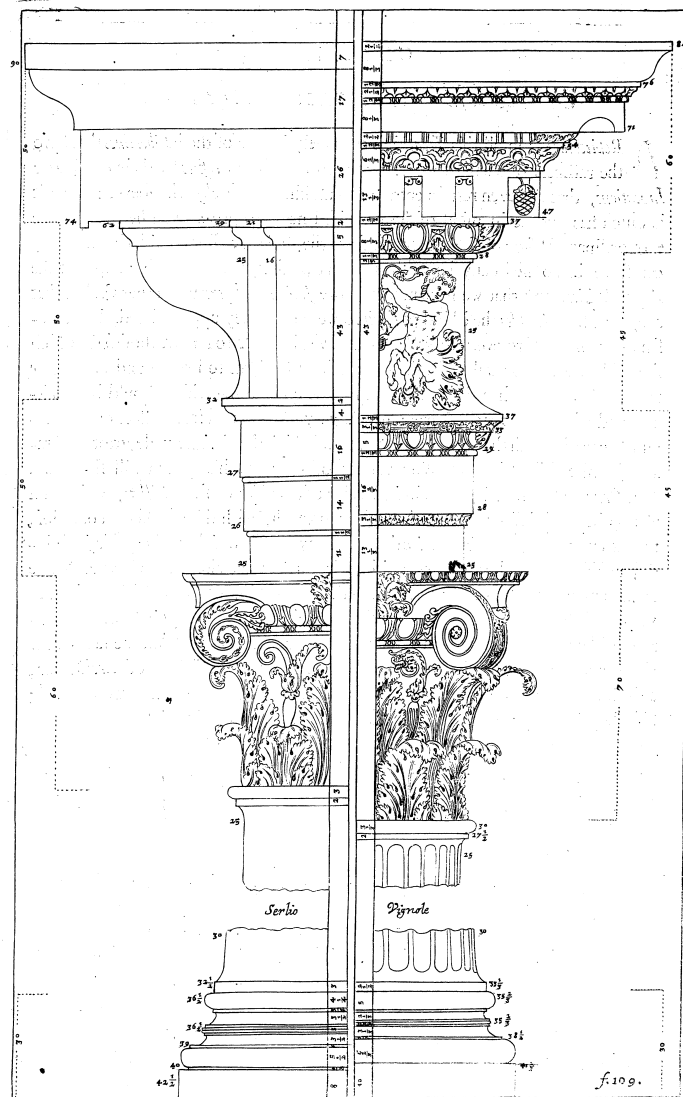


C H A P. VIII.

Serlio, and Vignola upon the Composita.

I Am astonish'd at this last production of poor *Serlio*, who having till now reasonably well conclud'd the first *Orders* of *Architecture* under the direction and government of *Vitruvius* fails miserably at the very Port just as his *Pilot* has deserted him: And what does most of all surprize me, is, that the man's *Genius* (which was to imitate a mean and trifling Manner) should revolt in such an instant and change into so strange an Excess. I was at first resolv'd to have suppress'd this *Profile* (for the Credit of the person) had it not been to wrong his Competitor *Vignola*, and so frustrate him of the great advantage which upon this occasion he has over him, since in the precedent *Orders* I have sometimes conceived him his inferior. I shall not dwell long upon the particulars which in this *Composition* to me seem defective; because I shall sooner have finish'd in saying once for all, that there is nothing as it should be, though the *Cornice* be taken from, and (as the *Author* pretends) follow'd stroak for stroak after that of the fourth *Order* of the *Colosseum*, which is indeed one of the most renowned *Vestigia's* of *Antiquity* and an admirable piece of *Architecture*. But one had need of a very steady head to be able to climb such an height without shaking ones judgment. He should have consider'd that this *Colossean* Structure being a *Mass* of a prodigious altitude had need of some *Sophistications* from the *Optiques* to make it appear regular to the eye; and that therefore there would be an error and mistake in summing up the dimensions and *equilibrium* of its members at a more moderate distance with the same measures and proportions. This inadvertency has made him slip into another fault much more gross and unpardonable; for he places upon a small and pitiful *Capital* (after his own mode) the whole weight of the *Colosseum*, that is to say, a *Gigantine Entablature* which composes the *Corona* of this prodigious Edifice. This so monstrous medley appears more here than in the *Author*; because he has design'd it very slightly, and in so small a Volume (in his fourth *Book* and ninth *Chapter* where he explains this last *Order*) that one can hardly discern the form of the principal Members.

Vignola has proceeded with a great deal more exactness and judgment in his *Designs*, which he has also *Profil'd* very neatly, and in a large *Volume* that renders it commendable and of use to *Workmen*: He allows in this *Composition* the same measures and proportions that he does to the *Corinthian*.



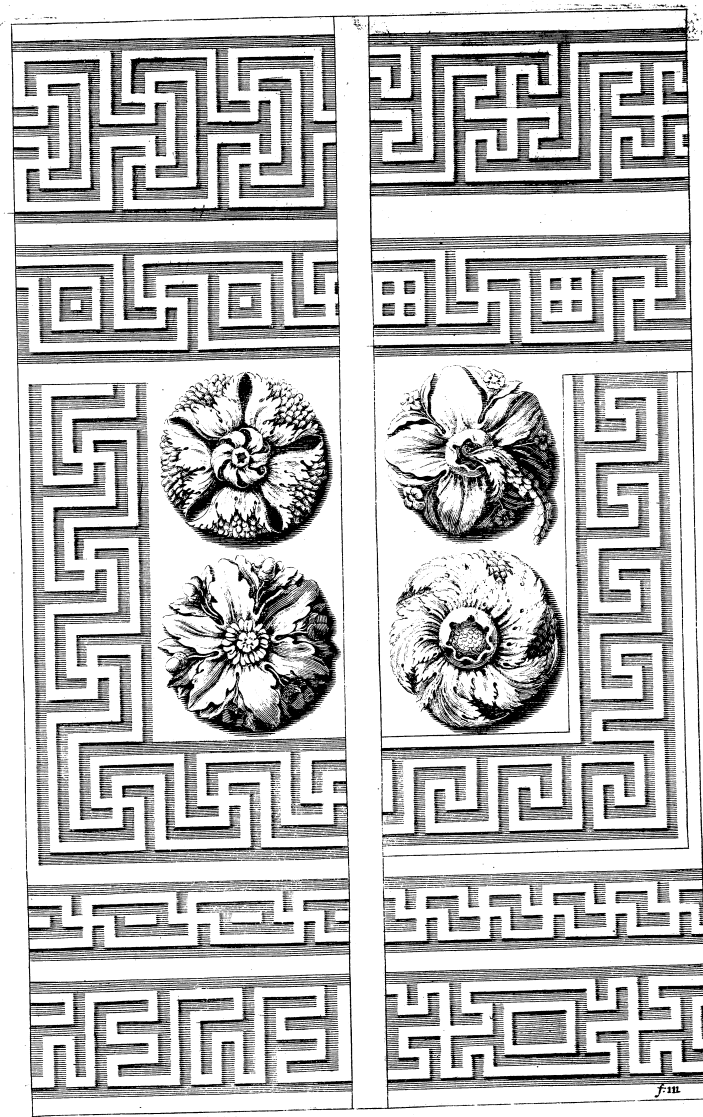
CHAP. IX.

Of a certain Ornament called the Fret.

Architecture is in all this *Treatise* so extremely jealous of those *Libertines* that have the rashness of daring to corrupt the forms of her *Profiles* by their capricious *Inventions*, that she even refuses entrance to all kind of *Novelty* whatsoever: This it is which has put me in mind of the promise I made to present you here with some extraordinary *Designs* of *Capitals* drawn from the *Antiques*: But considering that they can serve for no use in any sort of Structure at present, as being onely proper to the *Pagan Deities*, and that we have now no more *Jupiters*, *Neptunes*, or other *Gods* of that age, for whose *Temples* these kind of *Capitals* were singularly appropriated, by representations *specific* to every *Subject*; I conceiv'd it better to remove those *baits* which serv'd likewise but to awaken the ill *Genius* of our *Workmen* to imitate and copy after them. To supply then their places with some other thing which should be profitable and without reproach, I have made a very curious and rare Collection of a certain Ornament which they call the *Fret*, and of which the *Antients* made great use, taking infinite delight in composing variety of sorts, as this Design will shew you. This Ornament consists in a certain *interlacing* of two *Lifts* or small *Fillets*, which run always in *parallel* distances equal to their breadth, with this necessary condition, that at every return and *intersection* they do always fall into *right angles*; this is so indispensable that they have no *grace* without it, but become altogether *Grottesque*. There is *one* (amongst the *ten* I here present you) that consists but of a single *fillet*, which nevertheless fills its space exceedingly well, and makes a very handsome shew. The *Antients* did ordinarily apply them upon *even* and *flat Members*, as upon the face of the *Corona* and *Eaves* of a *Cornice*, under the *Roofs*, *Plancers* and *Cielings* of *Architraves*; also about *Doors*, and on the *Plinths* of *Bases*, when their *Torus* and *Scotia's* were carv'd; also they do rarely well about *Platfands* and upon *Ground-works*.

The End of the SECOND PART.

F I N I S.





The INTERPRETER to the READER.



H E Author of this Parallel had at the end of his Treatise begun to explain a few of the hard Words, Technical terms belonging to this Art, the Etymologies whereof he thought necessary to interpret: And as I sayd they are but a few indeed, compared to those which remain, about a dozen at the most; nor was it necessary he should exceed that number in a Country where Workmen are generally more intelligent in the proper expressions of the terms of the Arts unto which they addit themselves, than ours for the most part are; and therefore if waving the formal translation of that Page (for it exceeds very little more) I have in lieu thereof considerably enlarg'd upon this Occasion by a more finish'd and compleat enumeration of the several parts and members of the Orders as they gradually succeed one another in Work, illustrated with more full and exact definitions, than by any has yet been attempted for the benefit of our Countrymen; I hope my Adventure may find both pardon and acceptance. Nor let any man imagine we do at all obscure this design by adorning it with now and then a refin'd and Philological research; since whilst I seek to gratifie the politer Students of this magnificent Art, I am not in the least disdainful of the lowest condescensions to the capacities of the most vulgar understandings; as far at least as the defects and narrowness of our Language will extend, which rather grows and abounds in complemental and impertinent Phrases, and such froth (as Sir H. Wotton well observes from Gualterus Rivius's incomparable Version of Vitruvius in the Germane-tongue) than in the solid improvements of it, by either preserving or introducing what were truly needful: and really, that very final conversation I have had in the Saxon Writers, shews me clearly by what I find innovated or now grown obsolete, that we have lost more than we have gain'd, and as to terms of useful Arts in particular, forgotten and lost a world of most apt and proper expressions which our Forefathers made use of without being oblig'd to other Nations: And what care the French have taken upon this account onely, may in part be judg'd from that pretty, though brief Essay des Merveilles de Nature, & des plus nobles Artifices, &c. wherein the proper terms of the most vulgar, as well as more polish'd Arts are most industriously delivered; whilst (to speak ingenuously) I find very little improvement in the most pretending of our Lexicons and Nomenclators yet extant,

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that of Bernardinus Baldus only upon Vitruvius excepted, which yet is neither after my Method, nor for our Workmens turn, being a Book of price, and written in the most learned tongue. It is a very great deficient indeed, and to be deplored, that those industrious Compilers did make it no more their business to gratify the World with the Interpretation of the Terms of so many useful Arts, I mean the Mechanical: Adrianus Junius has deserved well on this Occasion, to his great commendation, and much it were to be wished that some universal and practical Genius would consummate what he has so happily begun, and that not only in the Arts Illiberal, as they are distinguished, and things artificial; but furnish us likewise with more exact notices of the severall and distinct Species of Natural things; such as are the true Names of Birds, Fishes, Stones, Colours, &c. since it is then, and not till then, our Lexicons will have arriv'd to their desired perfection, and that men will be taught to speak (like Orators indeed) properly on all subjects, and obliged to celebrate their Labours.

J. EVELYN.



AN ACCOUNT OF ARCHITECTS & ARCHITECTURE,

TOGETHER WITH

An Historical, and Etymological Explanation of certain TERMS
particularly affected by ARCHITECTS.



THE knowledge of this sumptuous, magnificent, and useful Art for having been first deriv'd to us from the Greeks, we should not without infinite ingratitude either slight, or innovate those Terms which it has pleas'd them to impose upon the particular Members and Ornaments belonging to the several Orders; and that as well for the veneration which is due to Antiquity, as that by comprehending the signification of them, we may with the more facility and address attain to the intelligence and genuine meaning of what the Masters in this Profession have deliver'd to us in their several Writings and Works; not to insult upon (what is yet not to be despis'd) the decorum of speaking properly in an Art which the greatest Princes and Potentates of the Earth have vouchsafed to honour by so many signal and illustrious Monuments as do to this day consecrate their memories to posterity.

Since the Agent does always precede the Action, and the Person or Workman is by natural Order before his Work, we are by an Architect to understand a person skilful in the Art of Building: The word is *Ἀρχιτέκτων*, a Compound in the original, and signifies *Fabrum præfectus*, or if you will, *Informator*, which the President, Superintendent, or Surveyor of the Works does fully express; his *Ἀρχὴ* being relative to the *Fabri* that are under him, as the *Operæ* or Labourers are subservient to them.

Budeus calls him, *Struكتور Princeps*, and such a Person as is capable of rendring a rational and satisfactory account of what he takes in hand. *Ratiocinatio autem est, quæ res fabricatas solertia ac ratione proportionis demonstrare atque explicare potest.* Vitruv. l. i. c. i. So our Master; and such a one it seems was that Philo the Athenian Architect, of whom the Orator, *Neque enim si Philonem illum Architectum, qui Atheniensibus Armamentarium fecit, constat perdisserit populo rationem operis sui reddidisse existimandum est Architecti potius artificio disertum, quam oratoris fuisse, de Orat. i.* Seeing his knowledge and ability in this faculty did

not at all eclipse and diminish his Eloquence and other excellent parts, but rather added to them; and this I urge to shew that it was no mean thing for a man to arrive to the talents of an accomplish'd Architect, as he that shall take his Character out of *Vitruvius* will easily conclude; *Itaque Architecti* (says he) *qui sine literis contenderunt, ut manibus essent exercitati, non potuerant efficere ut haberent pro laboribus Auctoritatem*, as if hands could do little in this Art for their credit without letters: nay, so universal will this great Dictator have him, that in those *duodecim necessaria* he fums up no less than twelve rare qualities which he would have him furnish'd withall; *Itaque cum & Ingeniosum, &c.* I will but only touch them. 1. He must be *docil* and *ingenious*. 2. He must be *literate*. 3. Skilful in *designing* and *drawing*. 4. In *Geometry*. 5. *Opticks*. 6. *Arithmetic*. 7. *History*. 8. *Philosophy*. 9. *Musick*. 10. *Medicine*. 11. Nay, in *Law*; and 12. *Astrologie*; and really, when (as in the following Chapter) he there assembles his reasons for all this, you will be both satisfied with them, and justify his curiosity. Not that an Architect is obliged to be an accurate *Aristarchus* in *Grammar*, or an *Aristoxenus* in *Musick*, an *Apelles*, or a *Raphael* for *Designing*; in sum, an exact Professor in all these Faculties, *sed in his non imperitus*: Sufficient it is he be not totally a stranger to them; since without Letters he cannot consult with *Authors*: Without *Geometry* and the *Graphical Arts*, he will never be able to measure out, and cast the *Area*; draw the *Plot* and make the *Scale*: Being ignorant of the *Opticks* he can never well understand the due placing of his *Lights*, distance, magnitude and dimensions of his *Ornaments*: By the assistance of *Arithmetic* he calculates the proportions of the several *Orders*, fums up his *Accompts* and makes an estimate of the Charge: being read in *History* he comes to discourse of the reasons, and original of many particular *Members* and decorations, the height, improvement, and decay of his Art; why the *Greeks* instituted the Order of the *Caryatides*, and the *Persian Entablatures* were supported by *Slaves*; how the *Corinthian* Capitals came to be adorn'd with *foliage*, the *Ionique* with a *Matron-like Voluta*, &c. By the study of *Philosophy* he arrives to the knowledge of *natural* things, and is able to discern the quality of the *Elements*, and the *materials* which he makes use of: From some insight in *Medicine* he can reason of the temperature and salubrity of the *Ayr*, and situation: *Musick* will assist him in contriving how in *Churches*, *Tribunals* and publick *Theatres* men may with best advantage hear the *Preachers*, *Magistrates*, and *Actors* voices: Without some Tincture in the *Laws* he cannot be secure of his *Title*; and being wholly ignorant of *Astrologie*, position and influences of the *Celestial bodies*, the *Days*, *Winds*, *Weather*, *Equinoxes* and course of the Heavenly *Orbs* (like *Bruits*) pass over without observation, benefit, or prevention of their effects. To this purpose (though much more at large) *Vitruvius*: But by this you may see how necessary it is, that an accomplish'd Master-builder should be furnish'd beyond the *Vulgar*, and I have been the longer in the repetition, not only that I may advance his reputation, and for encouragement; but to shew

shew that in the proper notion, and as the great *Plato* has somewhere defin'd him, *Nullus Architectus utitur manuum operi, sed utentibus præst.* No Architect is to be presum'd for the commonly illiterate *Mechanick* (which may bring it into contempt) but for the Person who *Superintends* and *Presides* over him with so many advantages: Yet neither is this to the dishonour of the meanness of those excellent *Workmen* who make use of their hands and tools in the grosser materials, since God himself and Nature the universal Builders, are by translation truly styl'd Architects, both as to what they have excogitated so wisely, and wrought so artificially.

Be this then spoken of the *Superintendent* in particular, whom for distinction sake and the Character assign'd him we may name *Architectus Ingenio*: For since to the perfection of an accomplish'd Building there were three transcendencies required: 1. *Strength*, 2. *Utility*, and 3. *Beauty*, for the apt *Distribution*, *Decor* and fitness, *Symmetrie* and Proportion, there was likewise necessary as many capacities, and that besides the judicious head there should be a skilful hand, to which let us add *Architectus Sumpuarius*, a full and overflowing Purse: Since he who bears this may justly be also styl'd a *Builder*, and that a master one too, as being the Person at whose Charge, and for whose benefit the *Fabrick* is erected, and it is indeed the *primum mobile* which both begins and consummates all designs of this nature; for if that ingredient come once to fall short, Men build their *Monuments*, instead of their *Houses*, and leave marks of dishonour, for *Tables* of renown, *Homo iste cepit ædificare, & nequivit perficere*, This man began to build, and was not able to finish. Yet thus have I known some excellent Persons abus'd, who trusting to the Computation of either dishonest, or unskilful Artists, have been forc'd to desist, sit down by the loss, and submit to the reproach: But so it seems would not the *Greeks* suffer themselves to be over-reach'd, when those great Builders the *Ephesians* (who knew sufficiently what a mischief it was to the Publick, as well as to private men) ordain'd it for a Law, That if a Clerk undertook a Work, and spent more than his Calculation amounted to, he should be obliged to make it good out of his own Estate, whilst they most liberally and honourably rewarded him if either he came within what was first design'd, or did not much exceed it. And this was esteem'd so reasonable (upon consideration how many noble Persons had been undone, and magnificent Structures left imperfect) that *Vitruvius* writing to the great *Augustus* concerning this subject, withes the same Constitution were in force at Rome also. But thus I have done with our *Architectus Sumpuarius*, I come to the

Manuarius the third and last, but not the least of our *Subsidiaries*, for in him I comprehend the several Artizans and Workmen, as *Masons*, *Stone-cutters*, *Quarry-men*, *Sculptors*, *Plasterers*, *Painters*, *Carpenters*, *Joyners*, *Smiths*, *Glaziers*, and as many as are necessary for the carrying on of a Building till it be arriv'd to the perfection of its first Idea. But though it is not (as I said) expected that

See 22.
Ecclesi.

Vitr. in
Præf. lib.
10.

2 Reg.
22. 7.

that these should trouble themselves with much Learning, or have any thing to do with the Accomplishments of our *Masters* Superintendent: Yet, since an exact and irreproachable Piece of *Architecture* should be *κορυφαίον totius Matheſeos* the Flower and Crown as it were of all the *Sciences Mathematical*, it were infinitely desirable that even every vulgar *Workman* whose calling is conversant about *Building*, had attained to some degree of competent knowledg in the more easy and useful principles of those *lineary Arts*, before they were admitted to their *freedom*, or employed in designs of moment. And truly, if a through insight of all these (as undoubtedly they are) be necessary to a good *Artist*; I know no reason but such a Person (however it hath pleased our *Schools* in *Universities* to employ and decree their *Chaires*) might with very just reason be also number'd *inter liberalium disciplinarum Professores*, and not thrust out as purely *Mechanical*, *inter opifices*, a conversation hitherto only admitted them; as if *talking*, and *speculation about words*, were comparable to useful *demonstrations*: Great pity I say it is, that amongst the *Professors of Humanity* (as they call it) there should not be some *Lecturers* and *Schools* endow'd and furnish'd with *Books*, *Instruments*, *Plots*, *Types* and *Modells* of the most excellent *Fabricks* both in *Civil* and *Military Architecture*, where these most noble and necessary *Arts* might be taught in the *English* and *Vulgar Tongue*, reviv'd to their proper, and genuine significations; and it is to be hoped, that when his *Majesty* shall perfect his *Royal Palace of White-Hall* according to the design, he will in emulation of those *Heroes*, *Francis the First*, *Henry the Fourth*, *Cosmo de Medices*, the *Dukes of Urbino*, *Richlieu* and other munificent *Spirits*, destine some *Apartments* for the ease and encouragement of the ablest *Workmen* in *this*, as in all other *useful*, *Princely* and *Sumptuous Arts*: I mean for *Printers*, *Painters*, *Sculptors*, *Architects*, &c. by such liberal *honoraries* as may draw them from all parts of the *World* to celebrate his *Majesty* by their works to posterity, and to improve the *Nation*: For from such a bounty and provision as *this* it appears to have been, which made *Vitruvius* to leave us those his incomparable *Books*, that we have now enjoy'd for so many ages; for so he acknowledges it to the great *Augustus*, *Cum ergo eo beneficio essem obligatus, ut ad exitum vite non haberem inopie timorem*, &c.

*Vitruv. in
proſec. ad
lib. 1.*

I might upon this occasion speak something here concerning the *Matter* and *Form* of *Buildings*, which after the *Persons* who undertake them, are their most solid and internal *Principles*; but I purposely pass them over at present, because they do not properly belong to this Discourse, but to some more intire Treatise of the whole *Art* than is yet extant amongst us, and to be delivered by some industrious Person who shall oblige the *Nation* with a through examination of what has already been written by *Vitruvius* l. 2. c. 3. ad 9. *Palladio* l. 1. c. 2. *Leon Alberdi* l. 2. c. 45. 46. *Dan. Barbaro* l. 11. *Sir H. Watton* in his concise and useful *Theorems*, &c. and in what shall be found most beneficial for our *Climat*; it were I say, becoming our great needs that some ingenious Person did

did take this in hand, and advance upon the *Principles* already established; and not so acquiesce in them as if there were a *Non Ultra* Engraven upon our *Columns* like those of *Hercules*, after which there remained no more to be discovered; at least in the apprehension of our vulgar *Workmen*, who for want of some more solid directions, faithful and easy rules in this nature, fill as well whole *Cities* as *private dwellings* with rubbage and a thousand infirmities, as by their want of skill in the profession, with the most shameful incongruities and inconveniencies in all they take in hand; and all this for want of *Canons* to proceed by, and *humility* to learn, there being hardly a *Nation* under heaven more conceited of their understanding and abilities, and more impatient of direction than our ordinary *Mechanicks*: For let one find never so just a fault with a *Workman*, be the same of what *Mystery* soever, immediately he shall reply, *Sir*, I do not come hither to be taught my *Trade*, I have serv'd an *Apprenticeship*, and have wrought ere now with *Gentlemen* that have been satisfied with my work, and sometimes not without language of reproach, or casting down his *Tools*, and going away in wrath; for such I have frequently met withal. I do not speak this to diminish in the least from the capacity and apprehension of our *Nation* who addict themselves to any of the most polite and ingenious *Professions*, but to court them to more civility, and to humble the ignorant: For we daily find that when once they arrive to a through-inspection and address in their *Trades*, they paragon, if not exceed even the most exquisite of other Countries; as we may see in that late reformation and improvement of our *Lock-Smiths work*, *Joyners*, *Cabinet-makers* and the like, who from very vulgar and pittiful *Artists*, are now come to produce *works* as curious for their *filig*, and admirable for their dexterity in *contriving*, as any we meet with abroad, and in particular for our *Joyners*, they excell all other *Nations* whatsoever.

But as little supportable are another sort of *Workmen*, who from a good conceit of their abilities, and some lucky *jobb* (as they call it) do generally ingross all the work they can hear of, while in the mean time they disdain almost to put their own hands to the *Tools*, but for the most part employ their *Apprentices*, or some other ignorant *Journey-men*; as if the same of their *Masters* abilities did any thing contribute to the well performance of *Work* undertaken, whilst in the interim he hardly appears himself till all the faults be slubber'd over, the remedy either impossible or expensive, and our *Master* ready to receive his *Money*, which such *Gentlemen-Mechanicks* commonly consume on ease and bravery, being puffed up with an empty conceit of their own abilities, which (*God* knows) is very indifferent, and the less for want of exercise and humility: a practice so contrary to the usage of all other *Nations*, that even such as by their knowledg in this kind, have meritoriously attained to the *Titles of Military Dignity*, have notwithstanding pursued their *Employments* and *Callings* in personal cares and assiduous labours, to their eternal fame

fame fo long as one Stone fhall lie upon another in this World; as I could abundantly exemplifie in the works of *Cavalieri Fontane, Bramanti, Sanfovino, Baglione, Bernini, Fiamingo*, &c. whole egregious labours, both before, and fince the accumulation of their honours, do fufficiently juftify what I report concerning them. And that all fuch may know I reproch no man out of spleen or the leaft animofity to their Perfons (for fuch as are not guilty will never be offended at my plainnefs, or take this for a *Satyre*) I cannot but exceedingly redargue the want of more acquaintance in thefe fo neceffary and becoming *Arts* even in moft of our *Nobility and Gentry*, who either imagine the Study of *Architecture* an abfolute *non-neceffary*, or forfooth a diminution to the reft of their *Education*, from whence proceeds that miserable lofs of fo many irrecoverable advantages during their *Travels* in other *Countries*, as appears at their return; whereas if it were truly confider'd, there is nothing which does more properly concern them, as it contributes to their external honour, then the effects of this illuftrious *Art*: Befides, thefe being Perfons of better parts, are moft likely to be furnifh'd with the beft abilities to learn, and fo confequently enabl'd to examine, and direct fuch as they fhall fet on Work, without reproch either to their conveniency or expence when they at any time Build, not forgetting the Ornament and Luftre which by this means rich and opulent Structures do add to the *Commonwealth*; their remaining at this day no one particular, for which *Egypt, Syria, Greece*, nay *Rome* her felf (beheld in all there *State, Wifdom, and Splendor*) have been more admir'd and celebrated, then for the *Glory, Strength and Magnificence* of their incomparable *Buildings*; and even at prefent, the moft noble *Touth of Italy* are generally fo well furnifh'd with inftructions touching this laudable *Art*, that the knowledge of *Architecture* (and to fpeak properly in its *terms &c.*) is univerfal, and fo cherifh'd, even in men of obfcure extraction, that (as is already inflanc'd) *Architefts* (I mean the *Manuary* as well as *Ingeniary*) have been, and are yet often rewarded with *Knighthood*, and the *Art* profefs'd as a moft becoming and neceffary accomplifhment in divers of their *Academies*: Add to this the *Examples* of fo many great and illuftrious Perfons as (without the numeration of thofe our *Mafter* has recorded in the *Preface* to his feventh Book) I might here bring upon this *Theater* famous for their fkill and encouragement of this fumptuous *Art*: *Emperours, Kings, Popes, Cardinals and Princes* innumerable, who have all of them leftus the permanent Monuments of it in the feveral places of their Dominions, befides the infinite advantage of well managing of great and publick expences, as well as the moft private and *Oeconomical*, an handfom and well contriv'd houfe being built at a far lefs charge, than commonly thofe irregular *congeftions*, rude and brutifh inventions, which generally fo deform and incommode the feveral habitations of our *Gentry* both in *City and Country*.

But I have done, and I hope all that love and cherifh thefe *Arts*, and particularly

ticularly that of *Architecture*, will not be offended at this *Zeal* of mine in be-fpeaking their efteem of it, fince if I have faid any thing in-reproof of the *errors* either of the *Persons* who pretend to it, or of the *Works* which they do to its difgrace; I have only fpoken it that both may be reformed and made the better. But leaft whileft I thus difcourfe of the *Accomplifhments* of our *Artifts*, and defects of the *Pretenders*, I my felf be found *Logodadalus*, and as they fay, *Architectus Verborum* only, I proceed from the *Person* to the *Thing*.

Architectura, deriv'd from the Greek Subftantive *Ἀρχιτεκτονική*, and *Architectura* which is by fome taken for the *Art* it felf, by others for the *Work*, *edificatio ipfo & opera*, by us for both, is thus defin'd; *Scientia pluribus disciplinis, & variis eruditionibus ornata, cujus judicio probantur omnia quæ à cæteris artibus perficiuntur, opera*. *Architecture* (fays our *Mafter Vitruvius*) is a *Science* qualified with fundry other *Arts*, and adorn'd with variety of *Learning*, to whofe judgment and approbation all other *Works of Art* fubmit themfelves. Or rather in fhort and as effectual, *cujus preceptis diriguntur, & judicio probantur, &c.* for fo it feems to be more explicate, fince in a *Geometrical* Problem there are both the *Conftitution*, or Direction *Operis faciendi*, which thefe *Præcepta* define; and alfo, the *Demonstration* or Probation *Operis jam facti*, which is fpecified by the *Judicium* in the *Vitruvian* definition. I conceive therefore the *first* part to be the more Effential and inefeparable; the *latter* to be but the refult of the *former*, and no more ingredient into the *Art* then the image of a Mans face in a *Glafs* is conftitutive of him.

But to forbear any farther *glofs*, you fee what a large dominion it has, and I might go on; *Ea nascitur ex fabrica & ratiocinatione*, to fhew that fhe is the Daughter of *Building*, and *Demonstration*: Then, (for fo I affect to render it) that *Building* is the refult of an *affiduous and manual practice* upon apt materials according to the *Model propounded*; and laftly, that our *Ratiocination* is an *ability of explicating what we have done by an account of the juft proportions*; In a word, it is the *Art of Building well*, that is, *handfomly, folidly, and ufefully*; for fo (to omit many other *Elogies and Definitions*) I find it eftablifh'd; and therefore the *learning* of our *Architeft* without the diligence of our *Workman, umbram, non rem confectuta videtur*, may ferve to rear a *Tabernacle*, not build a *Temple*, there being as much difference between *speculation and practice* in this *Art*, as there is between a *Shadow* and a *Subftance*; but with what advantages thofe perfons proceed who both know, and can apply, I have already demonftrated; and when we confider that the whole *Art* confifts in the moft exact and elegant order imaginable, it is not to be wondered there have been fo few able men of the *Profeflion*: Sir *H. Wotton*, who reckons thofe two parts for one, that is, the fixing of the *Model* to a full expreffion of the *first Idea*, paffes (with our *Mafter*) to the *species* or kinds of this *diffpofition*; whofe learned names fince our politer *Workmen* do commonly retain, I think meet to interpret for the benefit of the lefs knowing. The *first* is,

Ichnographia.

Ichnography, by which we are to understand the very first *Design* and *Ordinance* of a Work or Edifice, together with every *partition* and *opening*, drawn by *Rule* and *Compass* upon the *Area* or *Floor*, by *Artists* often call'd the *Plan* or *Plat-forme* as in our reddition of the *Parallel*: The *Greeks* would name it *ἰχνογραφία* *Vestigii descriptio*, or rather *Vestigium operis*, the superficial efformation of the future Work, which our *Ground-plot* does fully interpret. This is properly the Talent and Work of the chief *Architect* or *Surveyor* himself (and indeed the most abstruse and difficult) by which he expresses his conception and *Idea* for the judicious collocation, idoneous and apt disposition, right casting and contrivement of the several *parts* and *Rooms* according to their distinct *offices*, and *uses*; for as *Ordination* imports the *quantity*, so does this the *quality* of the *Building*. To this succeeds

Orthographia.

Orthography, or the erect elevation of the same in *face* or *front* describ'd in measure upon the former *Idea*: Some do by this comprehend the *sides* likewise (but so will not I) to be seen as well within as without the *Model*. It is in truth but the simple representation of that part opposite to the eye of the beholder, and thence by *Italians* l' *Alzato* or l' *impiedi*, *facciata* and *Frontispiece*, without *shadows* or other deceptions, and the second *species* of *disposition*. The last is,

Scenographia.

Scenography, or (as some) *Sciagraphy*, which is the same *object* elevated upon the same *draught* and *center* in all its *optical* flexures, diminutions and shadows, together with a fore-shortning of a *third* side, so as the whole *Solid* of the *Edifice* become visible in *Perspective* (as they say) because compos'd of the three principal *lines* used in that Art, *viz.* that of the *Plan* or *Plot*, belonging to the first *Idea*; that of the *Horizon* or eye-line, which denotes the *second*; and the *line* of *distance* which makes the *third* with all its *adumbrations* and *shadowings*, which distinguishes it from what they call the *Profile* signified by the edging strokes and *contours* only, without any of this solid finishing. From these three *Ideas* it is, that same *Eurythmia*, and *Venusta species Aedificii* does result which creates that agreeable harmony between the several dimensions, so as nothing seems disproportionate, too long for this, or too broad for that, but corresponds in a just and regular *Symmetry* and concent of the *Parts* with the whole, as the due *make* of each member in the *body* denominates the compleatness of the *figure*, be it in *Statue*, or the *Life*. Lastly,

Symmetria.

Decor.

Decor, which is not only where the *Inhabitants*, and *habitation* suite, seeing that is many times accidental; but where a *Building*, and particularly the *Ornaments* thereof, become the *station*, and *occasion*, as *Viruvius* expressly shews in appropriating the several *Orders* to their natural affections; so as he would not have set a *Corinthian Column* at the Entrance of a *Prison*, nor a *Tuscan* before the *Portico* of a *Church*, as some have done among us with no great regard to the *decorum*: Here therefore it is, that the *Judgment* of an *Architect* ought to be consulted, since even in the disposition of the *Offices* of our most private houses

houses, we find no where greater absurdities committed, whilst we many times, find the *Kitchen* where the *Parlour* should have been, and that in the first and best *story*, which should have been damnd to the lowermost and the worst.

Philander seems to be, in some doubt whether the *Architect* did after all this make a *Model* of his future Work, but resolves it in the affirmative for many reasons, *ita enim futura deprehenduntur errata, & minimo impendio, nulloque incommodo, &c.* for so (saies he) future errors may be timely prevented, with little cost, and without any trouble before the remedy prove incorrigible. There is nothing certainly spar'd to less purpose, and more to the detriment of Builders then the small expence of making this *Prototype*, which I would have fram'd with all its *Orders*, and *Dimensions*, by the assistance of some skillful *joyner*, or other ingenious *Artist* in some slight material, which may be to remove, uncover and take in pieces, for the intuition of every *Contignation*, *Partition*, *Passage*, and *Aperture* without other adulteration by *Painting* or Gaudy artifice, but in the most simple manner as Sir H. Wotton prudently advises, for reasons most material and unanswerable; but from all which we may deduce how absolutely necessary it is, that an *Architect* have more than a vulgar dexterity in the Art of *Designing* and *Drawing*, *Quæ autem conferant, imo, quæ sint Architecto penitus necessaria ex aribus, hæc sunt, Pictura & Mathematica; in cæteris doctusne sit, non laboro*: So the *Patriarch*, lib. 9. upon that of our *Master*, lib. 1. c. 1. *Peritus Graphidos, &c.* and then concludes, *Necessaria igitur est Architecto Graphidis (i.e. designationis ut Itali dicunt peritia, as being a thing altogether indispensable; but of this already, for by the Method of this Institution I should now proceed to the more particular distributions of this Art, whither in respect to private or publick Buildings, but I leave it for the next Edition of what remains of the incomparable Palladio, when either by the same it is begun, or by some other charitable hand, it shall be taught to speak English; and the title of this Discourse, which minds me of a through explanation of the more difficult terms of this Art, for being principally, if not only conversant about the five Orders and their Ornaments (the subject of our learned Parallel) calls me back to a distinct Survey of them, and I will begin at the Foundation.*

Properly *Foundation* is the very *Caser* or *ground-bed* search'd ad *solidum, & in solido*, as our *Master* advises, and upon which a wife man would only Build and raise the *Proto-substruction*, or first beginning of his Wall. This the *Greeks* call'd,

Stereobata for its artificial firmness, as immediately succeeding the under-filling of the former (for so we name those dry *Materials* upon the Surface) to be the *Bases* of the whole *Edifice*: I am not ignorant that some contend about this *Office*, confounding it with the *Stylobata* and *Pedistals* of *Columns*, assigning them a regular thickness of halfe as much more as the *Orders* they support; and then the *Italians* call it the *Zoccolo*, *Pillow* or *Die* (because of its *Cubique* and solid figure :) But I rather take it for the *Basamento* of the whole

which I would therefore rather augment than contract to that stunted dimension: The Reverend *Daniel Barbaro*, c. 8. l. 2. describes us all the kinds of them, and calls this in particular (and which confirms this division) the concealed part, or *fondatio in imo*: And then by this elegant distinction defines *Struttura* to be that of *Fronts*; *Instruccion*, that of the *middle* parts; and *Subinstruccion*, of the *lower*; though this last notion does likewise many times import some vast and magnificent Building, for so *Baldus* has cited that passage in *Liui*. 1. 6. where he names the stately *Capital* a *Subinstruccion* only, and other Authors *Subinstruccionem infansas*, for such vast and enormous Fabricks: But that we may not omit the *Pedistal* (though of rarer use amongst the *Antients*) I come next to the

Struttura.
Instruccion.
Subinstruccion.

Stylobatum
Pedistal.

Stylobata; For our *Pedistal* is *vox Hybrida* (a very mungrill) not à *Stylo*, as some imagine, but à *Stando*, and is taken for that solid *Cube*, or square which we already mentioned to be that to the *Column* imposed, which the *Superstructure* is to this. It is likewise call'd *Truncus* the Trunk (though more properly taken for the *shaft* or *body* of an *Order*) contained between the *Cornice* and *Base* (for *Pedistals* have likewise those *Ornaments* inseparably) also *Abacus*, *Dado*, *Zocco*, &c. which is sometimes Carv'd with *bas-relievo* in Historical *Emblems*, as that of *Trajans* at *Rome*: *Poggio*, from its office of supporting, and then 'tis constantly adorn'd with a *Cornice* consisting of a *Cymatium* on a *Corona* with *Lists*, and sometimes *Scotia* or shallow *cavities* and an addition of an upper *Zocco* or *Plinth* of a smaler hollow and part of the *Cymatium*, upon which the *Scamilli impares Vitruviani* were set, if design'd for *Statues*: Or, if without, for *Columns*. The *Base* has likewise an *Ornament* of a *Cymatium* inverted upon a *Plinth*, as may be seen in the *Corinthian Stylobata*. But, as we affirm'd, the *Antients* did seldom use *Pedistals* unless where *Railes* and *Balusters* were requisite, and *Parapet* walls for *Meniana*, *Pergolas* and *Balconies*, and where they serv'd for *Podia* or *posaries* of a leaning-height for which they had a slight *Cornice* assign'd them; and this minds me of the στήλαι among the *Greeks*, as indeed seeming to have been deriv'd from the Eastern שְׁטֵל used, and to the *Jews* (we read) enjoyn'd upon their flat-roofed houses, these *balusters* being in truth but a kind of petty *Columns* under the *Railes* or *Arbitraive* between *Pedistal* and *Pedistal* for that moral reason, the security of the Walkers, especially at what time they used to spread *Zents* upon them, as frequently they did: But if (as we said) for the better eminence of *Figures*, then with the imposition of

Scamilli.

Scamilli impares, of which there is so much contention amongst our hypercritical Architects, though in fine they prove to be but certain *Zoccos* or Blocks elevating the rest of the members of an *Order*, *Column*; *Signum* or *Statue* from being drowned or lost to the *Eye*, which may chance to be plac'd below their *Horizon*; that is, beneath the Projectures of the *Stylobata Cornices* and other *Saillies*, by an agreeable reconciliation of *Geometry* with the *Opticks*: In a word, the

the *Pedistals* of *Statues* do well express them, and those halfe-round elevations, or other unequal eminencies upon the *Stylobata*, be they one or more *Plinths* like so many steps succeeding one another for the advantage of what stands upon them. But to proceed to the *Orders* and their several *Members* as they naturally rise in Work.

The *Base* deriv'd from the *Greek* Verb βαλναι imports the sustent, prop^{base}, or foot of a thing, and is in *Architecture* taken not for the lowermost member of an *Order*, but for all the several ornaments and mouldings from the *Apophyses* or rising of the *Columns* shaft, to the *Plinth*: Sometimes also for the *Spire*, which^{spira} lying on the *Plinth* like the *Coile* of a *Cable* derives thence its name, though something improperly methinks, considering these members do not run *Spiral* but obliquely rather and *in orbem*: In sum, the *Basis* is to the *Column* and its *Imablature*, what the *Stylobata* is to the *Basis*, and the *Stereobata* to the *Pedistal*. But to come to each particular,

The *Plinth* is the first, and very lowest member of the *Base*. The Word denotes a *Brick* or square *Tyle* of which happily they were usually made, but rather for the resemblance, because of the weight it was to bear, and therefore more probably of something more solid to preserve the foot of the *Column* from rotting, when first *Pillars* were made but of the tapering bodies of *Trees*, as we shall shew hereafter: *Plinth* is likewise taken for a like member about the *Capitel*, but then always with its adjunct, the *Plinth* of the *Capitel*, &c. because placed just above the *Echinus* as in the *Doric*, *Ovolo* or quarter round in the other *Orders*. The *Italians* familiarly name it *Orlo*, which importing a round Welt, Hem or Brim, methinks is not so properly applied to it. The next is,

Plinthina.

Torus, the third member of the *Base* (of which there is *superior* and *inferior* in the *Bases* of all the *Orders*, the *Tuscan* excepted) comes from τὸ κύκλον denoting the roundness and smoothness of it; *Torus enim quicquid rotundum*, or rather as *Scaliger*, quod artificialiter elaboratur et torquetur, because artificially made so; but why not from its swelling and brawniness: It much resembles the shape of a round Cushion, *torques* or Wreath, thence κύκλος, and the imposed weight makes it seem to swell out as if indeed it were stuffed, and that with reason say the *Critics* for the more easy and safe position of the

Trochile, from τροχός a rundle or Pulley-wheel which it much resembles, and is that Cavity appearing next to the *Torus*: The *Italians* name it *Bastone*, or more properly *Cavetto*, and *Cortice*, tanquam baculi cortex, the hollow rind of a Tree, as *Barbaro*. Our Workmen retain the antient *Scotia*, from Σκοτία, its obscurity proceeding from the shade of the hollowness, but more vulgarly they call it the *Casement*, and it is ever the Cavity between the former *Torus's*, and also beneath the *Doric Cornice* separated from the plain *Margen* or *regula* call'd *Mentum* and *Corona* by a small *Cymatium*, or sometimes a *List* only: The Capital letter C. is a perfect resemblance of this *Moulding*, and

it

it is indeed frequently bordered or rather flut in with *Liffs*. Lastly, *Afragal*, which besides divers other things, (as the *Septem spine Vertebra* near the neck) has here its analogy from that bone a little above the *Heel*, whence the *French* name it the *Talon* or *Heel* it selfe (as our Author of the *Parallel*) nor improperly; but by the *Italians* *il Tondino* being a kind of halfe *Torus*, sometimes wrought in the richer *Orders* like an over-cast hem or edg to the larger *Tore*, which frequently is plac'd between, as in the *Ionick* Base with two *Scotias*, and sometimes (though rarely) just about the *Plinth* of the *Base*, as some marshal it: Otherwhiles again it is taken for the *Cincture* or *Coller* next the *Hypotrachelium* and diminution of a *Column* lifted on both edges; and it runs also under the *Echinus* of the *Ionick*. Our *Englisber* of *Hans Bloome* names it a *Bohell*, or *Fillet* in any part of a *Pillar*, but I take a *Fillet* to be more flat, this more swelling and (as I say) *Torus*-like. Moreover we sometimes find it dividing the *Fascia* of the *Corinthian Architrave* where it is wrought in *Chapletts* and *Beads* or *Berries*; and finally in two places, both above and beneath the *Liffs* joyning immediately to the *Square* or *Die* of a *Pedestal* where *Stylobata* is introduced; and so we have done with the ornaments and mouldings of the *Base*.

Column. The *Columns* are next, which being of five denominations or *Orders* are to Architects what the *Modes* be in *Musick*, and the *Carminum genera* among *Poets*, all *Buildings* whatsoever being under the regiment of some one of them, or at least ought to be. It is here properly that round and long *Cylinder* diversly named by Authors, *Scapus*, *Vitæ*, *Tige*, *Shaft*, *Fust*, *Trunke*, &c. containing the body thereof from the *Spire* of the *Base*, or lately mention'd *Afragal*, to the *Capitel*: Sometimes for the substance and thickness of the bottom of the *Pillar*, and in Authors for the *Checks* of a Door *Secundum Cardines* & *Antepagmenta*, of which consult the learned *Baldus* in the Word *Replø de Sig. Voc. Vir.* also the perpendicular *Post* of a *Winding-staires*; but for the most part for that *Solid* of a *Column* which being divided into three parts, has (as some delight to forme them, but without any reason or good authority) an *Entasis* or *Swelling*, and under the *Collerine* or *Cimbria* of the *Capitel*, a *Contracture* and comely diminution, by workmen call'd the breaking of the *Pillar*. But the primary issue or rise of the *Shaft* next the *Afragal* and neather *Cincture* is call'd the *Apophyses* from the Greek word *Ἀποφύγις*, because in that part the *Column* taking as it were a rise, seems to emerge and fly from the *Bases* like the *processus* of a bone in a mans leg; and so it is now and then applyd to the *Square* of *Pedistals* likewise. In short, 'tis no more then the *rings* or *feruls* heretofore used at the extremities of Wooden *Pillars*, when formerly they were made of that material, to preserve them from splitting, afterward imitated in *Stone-work* as an inseparable part thereof; and thence doubtless it is they took their original contraction: Such trees as grew in the most upright tenor and comely diminution, being chosen for this employment.

These

These being resembl'd in *Stone* (that is of one entire one) by *Solids* were distinguish'd from the *Strutiles*, or were such *Pillars* as were compounded of many:

But it is not here only that these *rings* have place, but next the above describ'd *Afragal* likewise, and where-ever encounter'd by the names of *Annulus*, *Cincta*, *Cimbria*, *Lifello*, *Fillets*, *Regula*, &c. broader or more narrow as best suits with the consecutive member; like those very small *Lifellos* or *Annulets* under the *Echinus* of the *Doric* *Capitel*, by the *Italians* call'd *Gradetti*, Degrees, and by the interpreters of *P. Lomazzo*, *Rulers*; and so in like manner the *Cimbria* beneath the *Afragal* immediately above the *Contracture*. But *Regule* and *Fillets* are somewhat larger in places where they edg and shut in the *Cymatium* of a *Cornice*, *Abacus*, or *Voluta*: Moreover I note, that *Lifello* and *Cincta* are broader than *Annulets* which I take to be the very least of all the *Mouldings* in an *Order*.

Now, before we enter upon our *Capitel*, which seems to be the next collective Member; we may do well to observe, that the several *Parts*, *Members* and *Projections* we have hitherto describ'd, and such likewise as remain, receive all their dimensions, and proportions from one universal *Scale*, call'd by our Artists the *Module*, which though sufficiently describ'd in the beginning of the *Parallel*, I think fit to interpret once for all, to imploy the *Semidiameter* of a *Column* of any *Order* at the rise of its *Shaft* upon the superior member of the *Base*, and divided into thirty equal parts which we call *Minutes*. The *Term* in *Vitruvius* seems to be *Ordinatio*, which he explains *modica Commoditas*, and I take for a *Module*, part or quantity by which to calculate, adjust and compose the rest of the *Members* of an *Order*: For instance, In the *Ionick Column* the *Diameter* of the thickest part is that proportion, as if it have 14. such *Modules*, the *Base* shall challenge One, and so the rest of the parts according to their several proportions. Note, that to distinguish it from *Model* (by which I would signify the solid *Type* or representation of a *Building*) I read it *Module* with the fifth Vowel as the former is with the second.

Towards the upper part or diminution of a *Column* (which is always the less abated if very tall (as is also to be observed in the *Chanelling* of those *Orders* where 'tis proper) because the distance effects that in them, which *Art* produces in the lower) is the

Hypotrachelium, which from the Greek *ὑποτρacheῖον* colli pars infra cervicem denotes the neck of the *Column*, being that part of *Scapus* below the *Afragal*: It is as 'twere the *Freeze* of the *Capitel*, and so by some term'd, as also the *Coller* and *Gorgerin*, where the *Pillar* seems as if it were strangled, and may well be taken for a part of the *Capitel* it self, having both in the *Tuscan* and *Doric* another *Annulus* or *Cincta* about it next to the

Echinus, a *Bottle* cut with an edg, as in our *Bloome* is rudely explain'd: It is indeed a quarter round, and sometimes more, swelling above the *Cinctures*, and commonly

commonly next to the *Abacus*, Carv'd with *Ovals* and *Darts* (by our Workmen call'd *Eggs* and *Ankers* as little politely) which is frequently shut up with a smaller *Ovolo* of *Beads* and *Chaplets*, or like ornament; but so adorn'd, it commonly runs under the *Ionic Voluta* and that of the *Composita*, and next the *Doric Abacus*; as in that singular example of the *Trajan Column* it creeps under the *Plinth* of the *Capitel*. Such as pretend to *Etymologies* for every thing they hear, will have it ἐξῆς πρὸς τὸ ἐξεν, or αὐτέστιν ἐαυτὸν because of a kind of self contraction; others more rationally from the resemblance and roughness in the Carving ἐξῆς τὰς ῥαχίδας as bristling with its darts like a *Hedge-hog*: Under this, as we said, is a smaller *Bracelet* again which incircles the *Capitel* under the *Voluta* in the *Composita*, taken for the *Fuysrole*; and so likewise in the other *Orders* where the *Ovolo* or *Echinus* properly enter, having a small moulding beneath it by *Palladio* nam'd *Gradetto*, but of this already: In the *Corinthian* an *Echinus* frequently comes in 'twixt the *Corona* and *Dentelli*.

Voluta.

The *Voluta*, or as we term it properly enough, the *Scroll*, is not the derivative of any Greek Word, but the *Latine*, *Voluta*, à *Volvendo*, for that it indeed seems to be roll'd upon an *Axis* or *Staff*: It is the principal, and only appropriate member of the *Ionic Capitel* in imitation of a femal Ornament, as both our *Master Vitruvius*, and the Author of the *Parallel* have learnedly illustrated. The *Face* of it is call'd *Frons* the fore-head a little hollow'd between the *Edg* or *List*, and the *Return* or *Pillow* betwixt the *Abacus* and *Echinus* resembles the side-plaited *treffes* of *Womens* hair, to defend as it were the *Ovolo* from the weight of the *Abacus* (over which the *Voluta* hangs) and superior Members, by the same reason as was intimated in the *Torus* of the *Base*.

There are also *Voluta's* in the *Corinthian* and *Compounded Capitals*, but they consist rather of certain large *Stalkes* after a more *Grotesco* designe, as may be gathered from those *Rams horns* in the *Capitel* of the *Columns* taken out of the *Barbes* of *Dioclesian*: and in truth they are only the pretty flexures and scrowlings of *Vitici* like the *tendrills* of *Vines*, whereof the four larger ones bend under the *Horns* or corners of the *Abacus*, the other four of lesser size, just under the middle of the *Arch* thereof, beneath the *flower*: then the bottom or foot of the *Calathus* or *Panier* (for that's divided into three equal parts as will hereafter appear) shews in front two entire *Leaves*, and as many half ones, viz. at the *angles*, and 'twixt those again two *Stalkes*, which, with a tall one in the middle (that touches the midft of the *Arch* where (as we said) it puts forth a *flower* upon the brimm of the *Abacus*) make in all sixteen in number. To be yet as accurate as may be in so nice and florid an *Ornament*, these *Leaves* did of old resemble either the *Acanthus* (though a little more indented and disguis'd) from the inventor *Callimachus*, or (as some) the *Olive* and *Palmes*, for so it is warranted by *Villalpandus* from that *Capitel* of his description standing in the *Temple of Solomon*. At the extremities of these leaves do issue the *Caules*, and *Codds* breaking with the *Helices*, the rest of the *Stalkes* adorn'd and furnish'd with buds

and

and tender foliage by the discretion and invention of the ingenious *Carver*. But the domineering *Tendrills* and *Flexures* consist of greater, or smaller *Volutas*, emerging from between the *Abacus* and *Echinus* in smaller *Leaves* and *Stalkes*, middling, and inferior foliage, as they are distinguish'd by Workmen in the three above nam'd divisions of the *Calathus*; but instead of those *Helices*, at our *Corinthian* horns, the *Composita* has her *Voluta* much more resembling the *Ionica*, and in lieu of those, divers Capricious fantasies, as *Horses-heads*, *Eagles*, and the like; sed ea doctis non probantur, they are rejected by all good *Architects*, says *Philander*.

Now the *Center* or *Eye* of the *Ionic Voluta* is made by *Artists* with a *Calathus*, which (not over nicely to distinguish from *Perpendicular* because *calathus* the operation of them proceeds from distinct teams) is meant by a *Line* let down from above, intersecting the *Line* of the *Collar* (as 'tis demonstrat'd in *Chap. 24.* of the *Parallel*, with the *History* of its investigation) and that small circle at this point of intersection is Metaphorically *Oculus*, the *Eye*, from whence the perfect turning of the *Voluta* has been after an exquisite manner (though by few observ'd and practis'd) found out; it being here indeed that our *Workman* will be put to the exercise of his *Arithmetick*, as appears by that accurate Calculation in *Nicholas Goldmannus's* restitution of this becoming ornament. Lastly

The *Abacus* (from ἀβαξ or ἀβάσιον which signifies a square *Trencher*, or *Abasi Table*) is that quadrangular piece commonly accompanied with a *Cymatium*, and serving in stead of a *Corona* or *drip* to the *Capitel*, whereof it is the *Plinth* and Superior, as has already been noted. This it is which supports the neather *Face* of the *Architrave*, and whole *Trabeation*: In the *Corinthian* and *Composita* the *Corners* of it are nam'd the *Hornes*, the intermedial *Sweep* and *Curvature* the *Arch*, which has commonly a *Rose* or some pretty *Flower* Carv'd in the middle of it.

Thus we have finish'd that *Head* of our *Column*, which being taken in general for all these *Members* together, is commonly distinguish'd by the name of *Capitel*; taken, I say, for the intire Ornament from the *Astragal* and first *Cincture* of it, to the *Plinth* which bears up the *Architrave*: But it is not to be omitted, that the main body of the *Corinthian Chapter* (of which we have given a large description under the *Title* of *Voluta*) consists of a *Bell*, or *Basket* rather, which is that plain and solid part under the *Cauliculi*, *Stalks* and *Flowers* already mention'd, and which in order to their triple *Series of Foliage* (which seems to include and shadow the body of it as 'tis represented in that curious designe of *Callimachus's* invention) is divided into three equal parts: But of this abundantly. There is likewise another *Capitel*, or rather a Diminutive of it, by the *Greeks* call'd κεφαλίδιον, which does not only signify (as sometimes) the former *Calathus* and *Basket*, but more properly that *Braid* or *List* above the *Triglyph* in the *Freeze*.

T

Moreover,

Moreover, to the bodies or *Shafts* of some *Columns* appertain

Striges.

Striges, which (not to insist upon what the Learned *Vossius* and other *Critics* have contended) are those excavated *Channells*, by our Workmen call'd *Flutings* and *Grooves*: These are particularly affected to the *Ionic* Order (rarely the *Doric*) *uti stolarum rugæ*, in imitation of the *Plaits* of Womens *Robes*, as our *Master* resembles them; and some of these *Channells* we find to go winding about *Pillars*, &c. but it is not approved. Between these are the *Stria*, we may properly *English* them *Raies* or *Beames*; which being twenty (or as some 24.) in number, are those plain spaces between the *Flutings* in the *Ionic*, *Doric*, *Corinthian* and *Composite* Orders; which three last have (with some small difference) borrow'd this *Ornament* from the *Ionic*. And in some of those (as in that *Dioctesian* *Doric* Example) they are so made, as to reduce the *Rays* to a sharp edge only, by their contiguity without any spaces at all. But sometimes we find the *Striges* to be fill'd up with a swelling, a third part from the *Base*, and these we may call *Stav'd*, or *Cabl'd* Columns; for so I think fit to interpret the *French Embastone*, and *Alberti's Rudens*. Thus we find some *Corinthian* *Pillars* often treated; the *Stria* being commonly a third or fourth part of the width of the *Flutings*, and diminishing with the *Contraction* of the *Scapus*, unless the *Shaft* be very high, in which case the distance does it without the aid of the Workman; sometimes also we have seen them totally filled. We should now come to the *Entablature*, but a word of

Parastatae.

Parastatae, call'd in Greek *Parastatae*, and by the *Italians* *Membretti*, for *Modul* and *Ornament* observe their entire *Columns* if they stand alone; but so they do not for their *prominencie*, which being to gain room, reduces them sometimes to the *square*, whereof the narrower side is frequently applied to *Walls*, by which alone some will only have them to differ from *Pillars* themselves; but that ought to be understood of such as have no *Imposts* and *Arches*, upon which occasions the *Lights* they let in do much govern their proportions, as *Palladio* has judiciously shew'd in *L. 1. c. 13.* &c. Likewise, where they happen to be at *Angles*, and according to the surcharg'd weight; and therefore a *Rustic* superficies (as *Sir H. Wotton* has discreetly observ'd) does best become them, as well as a greater latitude, for so they have sometimes been enlarg'd to almost a whole *vacuity*; unless where for their better fortifying, we find *half*, and sometimes whole *Columns* applied to them. Where they support large *Cornices* and *Freezes* in *Wainscoted* Rooms they do properly and handsomely, provided their due proportions be observ'd, without those ridiculous disguisements of *Pedistals* and idle fancies which we find frequently wrought about them. Also in *Chimney-pieces*, *Fronts of Buildings*, *Galleries*, and *Door-cases* from whence they were nam'd *Antæ*: The

Antæ.

Incumbæ.

Imposts (by *Vitruvius* call'd *Incumbæ*) which I mention'd, are nothing but their *Capitels* or more protuberant heads, upon which rest the ends of the *Arches*; but where they exceed the *Square* and regular thickness, they were nam'd

Pila,

Pila, and their *Quadra's* or *Tables* (as we yet see them in antient *Altars* and *Pila* *Monuments*) were employ'd for *Inscriptions*; but if shorter, and more massive, they serv'd for the *Arches* of *Bridges*, for *Buttresses* and the sustentation of more solid works.

Arches consist commonly of simple *half-Circles*, and now and then of some lesser point, according to the occasion: At *Venice*, *Pisa* and other *Cities in Italy* they are form'd to an incredible and admirable flatness by the wonderful address of the *Workman*, for the ease of such as pass over the *Bridges*, and without interruption of the *Streams*. The *Masonry* at the front of these being cut by a peculiar slope of the *Stone* is call'd *Pemanted*, till it come to joyn with the

Menfula, which (*quasi mœnte*) seems to be locked to the *Pemants* in guise of a *Wedge*, and therefore by our Artists nam'd the *Key-stone*: But if *Vaults* are made, two *Arches* intersect, which is the strongest manner of *Cameration*. And here I think not amiss to note, that the *Antients* very seldom made use of *Arch'd Doors* or *Windows*, unless at the entrance of *Cities*, and *Triumphal intercolumnations* for the more commodious ingress of *Horse-men* arm'd with *Spears*, and *Ensignes*, &c. This *Barbarity* therefore we may look upon as purely *Gothique*, who considering nothing with reason, have introduc'd it into private houses, and been imitated but by too many of our late *Architects* also, to the no small diminution of the rest which is better conducted. By *Intercolumnations* I do likewise comprehend all *Terraced* and *Cloister'd* Buildings, *Porticos*, *Galleries*, *Attics*, &c. contiguous to, or standing out from the body of *Edifices* in which cases they are becomingly proper: And this does naturally lead me to our *Pillars* again, and to consider the spaces between them.

Intercolumnation signifies the distance or voyd between *Pillar* and *Pillar*, but this not sufficiently explaining the various distance of the several orders in work, renders it, even in divers of our *English* Authors where they treat of this *Art*, of sundry denominations: For thus it was usually call'd

Insulata Columna, where a *Pillar* stood alone like an *Island* or *Rock* in the *Insulate* *Sea*, the one environ'd with *Ayr* as the other with *Water*:

Acrasfytlos belonging chiefly to the *Tuscan* Order, was where the *Intercolumnation* is very wide, as at the entrance of great *Cities*, *Forts*, &c. upon which occasions at the least four or five *Modules* may be allow'd.

Diastytlos, though sometimes improperly taken for any *Intercolumnation*, is most natural to the *Doric* and may have three or four *Diameters*, nay sometimes fix in the *Ionic*, as fittest for *Gates*, *Galleries*, and *Porches* of *Pallaces* or lesser Buildings, and thence were call'd *Tetrasfytlos* and *Hexasfytlos*.

The *Systytlos* nam'd also *Pycnosfytlos* (as much as to say thick of *Pillars* because seldom allow'd above a *Module* and an half, though some distinguish the first by a *Module* more) belongs chiefly to the *Composite*, and it was us'd before *Temples*, and other publick and magnificent Works of that nature; But where in such structures the *Intercolumnation* did not exceed two, or two and a quarter (as

Eustylus.

in the *Corinthian* and especially the *Ionic*, the proportion of distance was so esteem'd for its beauty and other perfections, that it was by a particular eminence term'd *Eustylus*, as being of all other the most graceful. Where the sides had ranges of *Columns*, as in those large *Xystas*, *Porticos*, *Atrias* and *Vestibula* of the *Greeks* and *Romans*, which were certain Arch'd or plainly *Architrav'd* buildings in form of *Cloysters* and *Galleries*, commonly standing out from the rest of the *Edifice*, and now and then alone, the *Antients* nam'd it *Antyprostylos*, *Peristylos*, &c. These (for being already explain'd by *Paulus Lomatus*, and long since made vulgar) I have only touch'd for the benefit of our Country *Workmen*, who do frequently, even amongst our *English* Translators of *Architectonical* Treatises, meet with those hard names without their interpretation, when they discourse of these open and Airy *Ornaments*, whether adjoining to, and supporting more *Contignations* and *Stories*; or in-vironing them, and prominent from them; and because it is for this, that our Master *Vitruvius* so passionately wishes that his *Architect* should be (as of old they styl'd *Callimachus*) *Philothechnos*, an industrious searcher of the *Sciences*, which is the same that a good *Philologer* is amongst our *Literati*.

Moreover instead of *Columns* the *Antients* (as now the *Modern* but too often) us'd to place the whole Figures of *Men* and *Women* to support and bear up intire *Cornices*, and even huge masses of Buildings; but of this at large in *Cap. 22. 23.* of the *Parallel*. Part 1. These they also nam'd *Telamones* or *Atlas's*, the *French* *Consoles* where they usually set them to sustain the *Architrave*, which for being the next *Member* in order to the *Capitel* we come next to explain.

Architrave.

Epistylum.

The *Greeks* nam'd that *Epistylum*, which we from a mungril Compound of two Languages ἀρχη—*Trabs* (as much as to say the principal Beam and Summer) or rather from *Arcus* and *Trabs*, call *Architrave*; *Ut velint trabem hanc Arcus vices sustinere qui à Columna ad Columnam sinuari solet*, as *Baldus* with reason from its position upon the *Column*, or rather indeed the *Abacus* of the *Capitel*. It is the very first *Member* of that which we call *Entablature* in our translation of the *Parallel*; and formerly in the *Tuscan* Order fram'd for the most part of *Timber* in regard of the distant *Intercolumnation*: It is also frequently broken into two or three divisions, call'd by Artists

Fascia.

Fascias, or rather, plain *Faces*, a little Prominent, the lowest being ever the narrowest: These *Breaks* arriving sometimes to 17, sometimes to 18. *Minutes* in breadth, some rather choose to call *Faces* then *Fascias*, *Swathes*, *Filletts* or *Bands*, by which they are usually distinguish'd into *first*, *second*, and *third*, especially in the three latter *Orders*, for in the *Tuscan* and *Doric* they do not so properly enter, though our *Parallel* yield us two approv'd examples: These are frequently, and indeed for the most part, separated with a small *Astragal* cut into beads or sum such slight Carving; the *Fascias* of the *Architrave* likewise curiously wrought, as in that wonderful Instance of a *Corinthian Entablature* taken out of *Dioclesians* Bathes. *Fascia*, in the notion I would rather take it, should

should be for that narrower band about the *Tuscan* and other *Basis* as some call it; or rather the square list under the superior *Torus* in some *Pedistals* nam'd *Supercilium*, and not properly the *Torus* it self, as in divers *English* *Profiles* they erroneously make it; for *Supercilium* seems to be a kind of *Corona* or drip to the subjacent *Members*. In *Chimneys* the *Architrave* is the *Mantle*; and over the *Antepagmenta* or *Jambs* of *Doors* and *Lintells* of *Windows* the *Hyperthyron* which the *Italians* call *Sopra frontale*, and our *Carpenters* the *King-piece* immediately under the *Corona* to supply the *Freeze*, especially in the *Doric* Order.

The uppermost *fascia* of the *Architrave* for the most part is, and indeed alwaies should be (the *Tuscan* only excepted) adorn'd with a *Lysis*, or

Lysis.

Cymatium inverted, which is no more than a wrought or plaine *O-gee* as our *Workmen* barbarously name it; The term is Κυματίον *undula*, and signifies a *rolling Wave* to the resemblance whereof it is moulded. By some it is call'd the *Throat*, as from the *Italian* and *French*, *Gola*, *Geule* or *Doucine*, and of these there are two kinds, the *first* and principal hath alwaies its Cavity above, and doth constantly jett over the *Corona* or drip like a *Wave* ready to fall, and then is properly call'd *Sima*; the other has its hollow below, and is nam'd *inversa*: *Sima*. The Letters { thus placed do reasonably well express these kind of mouldings, which not only enter into the *Member* of the *Architrave* where 'tis ever inverted, but (as was said) perpetually above the *Corona*, where they do frequently encounter and meet together with a small *Regula* between them, but then the nearer is ever the *reversed*, and very narrow; though oftentimes both of them Carv'd and adorn'd with *Foliage*, &c.

Cymatium is also about the heads of *Modillions* and constitutes a part of them, as likewise it enters into *Abacus*, and on *Pedistals* as in *Stylobates* *Corona*, and the *Base* thereof, where we find them both inverted; though I remember to have seen the upmost with the *rečia* also in the *Cornice* above mention'd. But in stead of *Cymatium* separating the *Architrave* and *Freeze*, *Tenia* oftentimes supplies the room,

Tenia is properly *Diadema*, a *bandlet* or small *Fillet* with which they used to bind the head; or rather those *Lemmings* and rubans which we see carv'd and dangling at the ends of *Gyrlands*. The Interpreter of *Hans Bloome* names it the top of a *Pillar*, but very insolely; it being indeed the small *Fascia* part of the *Doric Architrave* sometimes (but seldom) with a narrow *Cymatium*, or *Regula* under it, as that runs under the *Triglyphs*: Some call it the neather *Tenia* (as *Philander* frequently) to distinguish it from the *bandage* which composes the *Capitelli* of the *Triglyphs* and continues between them over the *Metops* and not seldom under a *Cavetto* or small *Cymatium* with which *Suidas* and other learned *Criticks* many times confound it. In a word, 'tis that which separates the *Epistylum* or *Architrave* from the

Freeze, the Word in *Greek* is Ζωφόρος, and does genuinely import the *Freeze*. *Zophorus*, imaginary

imaginary Circle of the Zodiac depicth'd with the twelve *Signes*, but by our *Architects* 'tis taken for the second division of the *Entablature* above the *Columns*, being like a faire and ample *Table* between the former *Tenia*, and which though oftentimes plain should be *Pulvinatus* pillow'd, or swelling in the *Ionic* Order; but in the *Doric* enrich'd with the *Triglyph* and *Metops*, and with a thousand *Historical*, *Grottesque* and other flored inventions in the rest of the Orders (*Tuscan* excepted) especially the *Corinthian* and *Composita*. Our team is deriv'd from the *Italian Freggio* which denotes any *Fring* or Embroider'd Belt: *Phylander* saies à *Phrygionibus*, not from the *Phryges* a people of the *Minor Asia* as some erroneously, but *Phrygiones*, a certain *Broderie* or flour'd *Needle-work*, as one should say *Troy-stitch* (whence haply our *True-stitch*) in imitation whereof they wrought *Flowers* and *compartiments* upon the *Freeze*.

Besides this of the *Entablature*, the *Capitels* of both *Tuscan* and *Doric* have the *Freeze* likewise commonly adorn'd with four *Roses* and as many smaller *Flowers*, for which cause 'tis call'd the *Freeze* of the *Capitel* also as we noted, to distinguish it from the other; likewise *Hypotrachelium* from its posture between the *Astragal* and the *Regula* or *Annulus* of the *Echinus*: This *Tuscan Freeze* is plain and very simple; but in the rest of the *Orders* it is employ'd with the *Echinus*, as in the *Ionica*, and the *Capitel Cauliculi* or stalks in the other two, these *Roses* are also sometimes *Insculped* under the prominent *Horns* or angles of the *Doric Abacus*.

The *Triglyphs* which I affirm'd to be charged on the *Doric Freeze* is a most inseparable Ornament of it. The Word *Τριγλυφον* in Greek imports a three-Sculptur'd piece, *quasi tres habens glyphas*: By their triangular *Furrows*, or *Gutters* rather, they seem to me as if they were meant to convey the *Gutta* or Drops which hang a little under them; though there are who fanly them to have been made in imitation of *Apollo's Lyre*, because first put in Work (as they affirme) at the *Delphic Temple*: You are to note that the two angular *hollows* are but half *Chanell'd*, whence they are call'd *Semicanicula*, to distinguish them from the *Canaliculi* whose flutings are perfect, and make up the three with their *interstices* or spaces, being as many flat and slender *Shanks* for so we may interpret the *Latine Femora*: The *Italians* name them *Pianetti* small *Plaines*, and so do we; and they constantly reach the whole *Diameter* of the *Freeze* being crown'd with the formerly mention'd *Capitel*, part of the upper *Tenia*, and determining with the *neather*, where it intercepts them from the prominent

Gutta or Drops. It is certainly the most conspicuous part of the *Doric Freeze*, suppos'd to have been at first so Carved upon boards only that had been clap'd on the extremities of the *Cantherii* or *Rafters* ends which bore upon the upper *Fascia* of the *Architrave* to take off from the deformity. How indispensably necessary they are to be placed in a just and due *square* from each other, and *perpendicularly* over their *Columns*, the Author of the *Parallel*

has

has shew'd: Chap. 2. Part. 1. as in that of the *Temple of Solomon* according to *Villalpandus's* design, how they have been admitted into the *Corinthian Freeze*, but without the *Gutta*; and so in the *Persique*. These *Gutta* are as I said those six appendant Drops or Tears affect'd only to the *Doric Order*, seeming as it were to trickle down and flow from the *Channels* and *Shanks* of the *Triglyphs* through the *neather Tenia*, and small *Reglet* or Moulding under it.

Gutta are sometimes made in shape of flat *Triangles*, sometimes swelling like the *Section* of a *Cone* or *Bell*, and therefore so call'd by the *French Architects*. They are also under the flat *Modillions* which support the *Corona* eighteen in number, as in that most conspicuous elevation of the *Profile* after the stately relique at *Albano* near *Rome*, than which nothing can be imagin'd more noble and magnificent. *Alberti* calls these *Gutta*, *Clavos*, as conceiving them to be in resemblance of *Nails*, but without any reason for his conjecture.

Metopæ, are the next in order, and are nothing else save those empty spaces *Metopæ* in the *Freeze* 'twixt the *Triglyphs* in the *Doric Order*, either *pure* or *plaine*, or figur'd, for that is not necessary alwaies. The Word is deriv'd of *μετ* and *οπι*, which is *foramen*, *intervallum inter Sculpturæ cava*, or if you will, the *Intertignium*, as importing here rather the forenamed spaces, than what those pretend who will fetch it from the *Μέτωπον* or forehead of the Beasts whose Sculles (remaining after the *Sacrifices*) were usually Carved in these intervals; because in these vacuities were the passages for the ends of the *Joysts*, *Timbers* and *Rafters* which rested upon the *Architrave*, and where to fill up that deformity, they usually made it up with some such ornaments, suppose of *Skulls*, *Dishes*, and other Vessels, nay sometimes with *Jupiters Squib* or Thunderbolt, *Targets*, *Beetle-axes*, *Roses*, and such other *Trophies*, as was found most apposite to the occasion, and not preposterously filled them as our Workmen too often do, without any relation to the subject; so as I have frequently seen *Oxes beads* Carv'd on the *Freeze* of an *House of Pleasure* in a *Garden*, where *Roses* and *Flowers* would have been more proper. There are sundry other ornaments likewise belonging to the *Freeze*; such as *Encarpa*, *Festoons*, and *Frutages* tyed to the *Hornes* of the *Skulls* with *Tenia* and *Ribbons* tenderly flowing about this member, and sometimes Carried by little *Puti*, *Boys*, *Cupids* and a thousand other rich inventions to be found in good examples. But we are now arriv'd to the third and last member of the *Entablature* separated from the *Freeze* by the superior *Tenia*, the *Cornice*.

The *Cornice*, *Coronix* as it is collectively taken for its several and distinct *Cornice* Mouldings and Ornaments, comprehends a small 1. *Regula*, 2. *Cymatium*, 3. *Dentelli*, 4. *Ovolo* or *Echinus*, 5. *Modillions* or Bedding-mouldings which support the *Corona*, 6. *Sima recta* and *inversa* (rarely a *Cavetto*) 7. and lastly another *Regula* which concludes the whole *Order*. We will begin with the first, being sometimes a small *Scotia* consisting of an half or quarter round, that now and then also both in the *Tuscan* and *Doric* divides the *Freeze* from the *Cornice*

in

in place of the *Tenia*, as does the *Cymatium* in the rest of the *Orders*. The *Ovolo* is next in the plainer *Orders*, but it is enrich'd in the *Corinthian* like the *Echinus*, which (if you please) you may take for the same thing in an *Italian* dress: In the *Tuscan* and *Doric* 'tis turn'd like a *Scima* or *Cymatium*, and is substituted for support of the *Corona*, but in the *last* 'tis usually accompanied with a slender *Regula* above it, and in the *Corinthian* both above and beneath, where it is likewise frequently Carv'd and adorn'd with a broad *Welch* like a *Plumb*.

Dentelli. are the *Teeth* immediately above the *Cymatium* of the *Freeze*, by some named also *Afferi* from their square form; I say in the *Corinthian* and *Ionic*, &c. for in the *Doric Order* they were not antiently admitted, or rather not properly, according to the opinion of our *Master*, though we must needs acknowledg to have found them in the most authentical pieces extant: As for their *Dimensions* they kept to no certain rule, but made them sometimes thicker, sometimes thinner, square, or long, and more in number, but commonly the *spaces* less by an half, sometimes by a third part than the *Teeth*, which were themselves twice as high as their breadth, and frequently (especially in the more polite *Orders*) beginning with the *Cone* of a *Pine*, pendent at the very point over the angular *Column*: *Lomatius* is yet more precise in this particular, and gives them as much height as the middle *Fascia* of the *Architrave*, *Projecture* equal, *Front* twice the breadth of their height, and a third part less than their breadth for *vacuity*. The *Dentelli* have oftentimes a small *Regula*, and now and then more than one, as usually in the *Ionica*, where it has likewise an *Ovolo* or *Echinus* for the bedding of the *Corona*; but if enriched, and that *two* of them encounter, one should be simple and plain, as where it happens to be inserted beneath it: Next to this superior *Echinus* are the *Modillions*, but instead of them *Dentelli* are thought to have been first instituted, and for that reason superfluously joyn'd where *Mutules* are; and therefore where we find *Tenia* under *Modillions* it is not properly divided into *Teeth*, nor is it rashly to be imitated, though we have some great examples to countenance it. That of the *Pamtheon* may safely guide us herein, where it is left plain for this very cause, and that the reason of the thing does not in truth allow it: However, it must be acknowledged, nothing has been more grossly abused even amongst our most renown'd *Masters*.

Modillions. being certain supports in form of *Corbells*, *Cortozes* and *Mutules* are a kind of *Brackets* to the *Corona*, and in those *Orders* where they enter, supply the part of the *Bedding-moulding* as our Workmen style the *Ovolo* in this place, for so they frequently do in the *Doric* and *Ionic*, but then without any other ornament than a slight *Cymatium* to edg them, and to be always placed over the *Triglyphs*: In the *Corinthian* and *Composita* they are enrich'd with all the delicateness and curiosity imaginable, capp'd, as I said, with a curiously Carv'd small *Cymatium* where they are contiguous to the *Planceere* or *Roof* of the *Corona*. Our ordinary Workmen make some distinction between *Modillions* and those

those other sorts of *Brackets* which they call *Cartells* and *Mutules*, usually Carv'd like the handles of Vessels Scroll'd, Flower'd and sometimes Sculptur'd with the *Triglyph*; and such were the *Ancones* amongst the *Greeks*: That there should be no *Gutte* under *Mutules* is the opinion of divers learn'd Architects, though (as was said) we frequently find them Chanell'd like the *Triglyph*, and that in authentick Examples: *Philander* is for it, and pronounces them more proper than even under the purest *Triglyph*, for signifying (saies he) *Canterium Capita, unde stillicidium fieri certum est*, drops and Isicles commonly hanging at the ends of our *Rafters* upon every weeping shower, whereas *Triglyphi* import only the *Projectures* of the *Beams* and *Timbers* nothing so much exposed: But this I leave to the more judicious.

Mutules quasi μύτῶλον have their name from their defect, as being made thinner and more abated below than above, and therefore naturally and discreetly destin'd to places where they are but little burthen'd with weight, as here under that little remainder of the *Cornice*; and so where they are set under the *Pedaments* and *Lintels* of *Doors* and *Windows*: Most preposterous therefore and improper is our frequent assigning such weak supporters to such monstrous jetties and excessive *Superstructures* as we many times find under *Balconies*, *Bay-Windows* and long *Galleries*, where instead of *Mutules* the *Antients* would have plac'd some stout *Order* of *Columns*: But by these unreasonable *Projectures* it comes to pass, that in time our strongest Houses are destroyed, and drawn to their irrecoverable ruine. For the proportion of *Mutules*, I commonly find them a fourth part higher than their breadth, their *Intervals* being as wide as *two*; but neither do I find these so constantly regular, only that there be ever one plac'd at the *corners* and returns of the *Corona*, and then if they interchangably differ as to the spaces and as the *Rafter's* direct, there are examples abundant for their justification.

I shall not need to define what is meant by *Projectures* when I have said it is the same our *English* Authors call the *Sailings* over and out *Jettings* of any *Moulding*: The *Italians* name them *Sporti*, the *Greeks* *Echporas*, and for the same reason all *Margents* whatsoever which hang over beyond the *Scapus* of a *Column* are *Projectures*.

Corona, is the last considerable *Member* remaining of the intire *Entablature*, and seems indeed to set the *Crown* upon the whole Work: I say *Considerable*, because being regularly plac'd on the uppermost *Ovolo*, or *Mutules*, it serves to defend all the rest of the *Edifice* from the *Rain* and injuries of the *Weather*, and therefore has its *Projectures* accordingly. It is sometimes taken for the intire *Coronix* or *Cornice* with all its ornaments, but strictly, for this superior part of it 'twixt two *Cymatiums*; for even the *Ovolo* or *Echinus* forms an *Ogee* by a turn under the *Planceere*. We find the *Corona* omitted and quite left out of that stately *Arco di Leoni*, but it is worthily reprov'd by our *Author* of the *Parallel*, as being a member of indispensable use. *Corona* is by some call'd

Supercilium.

Supercilium, but rather I conceive *Stillicidium* the Drip, and with more reason, so the French *Larmier*, *Gocciolatoio* and *Ventale* by the *Italians* to denote its double office of protecting both from *Water* and *Wind*: For this reason likewise have our *Latine* Authors nam'd this broad *Plinth Mentum* a *Chin*, because it carries off the Wet from falling on the rest of the *Entablature*, as the promineny of that part in mens *Faces* keeps the sweat of the brows, and other liquid distillations, from trickling into the *Neck*; and in imitation hereof the *Antient Potters* invented the *brimming* of their *Vessels*, by turning over some of the ductile Matter when the *Work* was on the *Wheel*. Sometimes there have been two *Corona's* in a *Cornice*, as in that *Corinthian* Instance of the *Rotunda*, and so it is frequently us'd in *Stylobatæ* under *Gula inversa*; and truly it may be justly repeated, as the exposure and occasion requires (so it be not too near one another) all *Projectures* being but a kind of *Corona* to the subjacent members.

Pancetta.
Cesari.

The under part of the *Roofs* of these *Corona's* (which are commonly wrought hollow, by sometimes (as we say'd) making part of the *Cymatium*) are by our *Artists* call'd *Planchees*, and those the *Cofers* wherein are cut the *Roses*, *Pomgranades*, *Flowers* or *Frets*, which adorne the *spaces* twixt the heads of the *Modillions* and *Mutules*. This *Ceiling* the *Italians* name *Soffito*, and it signifies not only that part of *Corona* which falls over, but the *Lacunar*, *Lacus* or Plain of all other *Roofs* made of *Tabulations* and Boards appearing between the *Joists*, and which (as now, especially in other Countries) were also formerly Gilded, Carv'd and most magnificently Emboss'd with *Frets* of wonderful *relievo*; nay sometimes to the excess of Inlayings with *Ivory*, *Mosaicque* and other rich and chargeable Works. *Pliny* l. 35. cap. 11. tells us of one *Pamphilus* the *Master* of *Apelles* to have been the first which brought this *Roof-painting* into vogue; But I refer the Reader who thirsts after more of this, to the learned *Salmasius* on *Solinus* p. 1215. Nor is yet the *Corona* perpetually plain as we commonly see it; sometimes (though rarely indeed) I find it Carv'd also, as in that incomparable *Composita* of *Titus's* Arch, and that of *Dioclesians* Bathes in the *Corinthian* Order, and as is indeed every individual member of that intire *Entablature* to the utmost excess of Art; but how far this may be imitable, consult the Judicious *Parallel*, while 'tis yet considerable that it is there but with a kind of *Sulcus* or Channel, in imitation of *Triglyph*, or a short *Fluting* rather, being indeed more proper for the carrying off the *Water*, than any other Work could have been devised. *Corona* has over it a small *Regula*, or an enrichment of some sleight *Chaplet* in the *Corinthian*, &c. after which *Cymatium*, as in that of *Titus's* Arch before rehear'd; sometimes likewise with an *Ovolo* or *Echinus* cut with *Ovals*, and *Darts*, as in that example of *Nero's* *Frontispiece*, and upon this again the double *Cymatium*, whereof the first is inverted, and ever the *neathermost* and most narrow, the other *Relia*, very large and prominent, being now and then adorn'd with *Lyons* heads plac'd just opposite to the

the *Modillions* (of which see that curious research of the learned Dr. *Brown* in his *Vulgar Errors*) though sometimes they are adorn'd with *Foliage* only. Lastly, for a final *Architrave* or *Super-imposition* (if I may be indulg'd to name it) we are now clim'd to the most supream *Projecture*, and ultimate part of the whole cornice, namely the

Regula, which some make a part of the *Sima* or *Gula recta*, by *Palladio* the *Regula Intavolato*, and which I think to be the sole Member which I never remember to have seen any where Carv'd, but always Plain, though in some of the *Orders* of near eight *Minutes* in breadth. It is very true, that *Scotia* (which I now and then call *Cavetto* or a small hollow) does in some laudable examples support this Member in stead of *Cymatium*, but not so frequently; and that the *Tuscan* *Cornice* terminates in a *Cymatium* without this *Regula*, or rather in an *Ovolo* as in those examples after *Sebastian Serlio*, &c. but it is not after a true *gusto*, and the fancy is particular. *Regula*, call'd also *Lifello*, *Cintra*, &c. (of which something already hath been spoken) is always that *Supercilium* or superior member of the *Cornice*, though it be likewise taken for that which is by some call'd *Quadra*, being those two Lists commonly including *Scotia*, as we finde it in the *Ionic Spira* both above and beneath: Sometimes also it signifies the *Rings* or small *Feruls* begirting the *Scapus* of a *Column* near the *Apophyses*, or the *Plinth* of a *Pedistal*: Therefore I distinguish them, though yet they may be accounted the same, seeing they usually import any small plain *Fillet* dividing greater Members; for so *Philander* calls almost all simple parts broader or narrower, which like *Fillets* encompass the rest; as in the *Doric-Trabeation*, *Regula*, *Sima*, *Cymatium*, &c. In the *Capitel*, *Regula*, *Cymatium*, *Plinthas*: In the *Cornice* of the *Stylobata* also *Regula*, *Cymatium*, *Astragalus*: But where it is no less conspicuous, is in that part of the *Triglyph*, which jets out under the *Tania*, and from which the *Gutta* depend, where it seems to be a part of the very *Architrave* it self.

And may thus much suffice to have been spoken of the *Cornice* or upper Member of the *Trabeation*, which we mean by the *Entablature*, for both these terms signify but one and the same thing, viz. The *Architrave*, *Freeze* and *Cornice*; which I therefore the more precisely note, because some Writers apply it only to the very cover and upmost top of the *Orders*; but so does not our Country-man *John Shute*, whose Book being Printed Anno 1584. (and one of the first that was published of *Architecture* in the *English* tongue) keeps rather to the *Antient* *Termines* than by mixing them with such barbarous ones as were afterwards introduc'd, indanger the confusion of Young *Students* and such as applied themselves to the Art. Finally, to reform another mistake, I think good to note that where we finde *Corontæ* in our Authors, it is rather meant for all that *Moulding* projecting over the *Dye* or square of the *Pedistal* (by some call'd also *Cima*) than this conclusive superior member of the *Entablature* which we name the *Cornice*: But I have done, nor needs there more be added for the perfect

intelligence of the most minute *Member* and *Ornament* mentioned in this *Parallel*, or I conceive in any other *Author* whatsoever treating concerning this *Art*, and naturally applicable to the *Orders*: Notwithstanding, inasmuch as there doe yet happen some *Superstructures* which both in *Works* and *Books* of this magnificent *Science* have likewise names of doubtful signification, and to satisfy all that may be farther desir'd for the rendering of this undertaking more useful and instructive, I will in brief proceed to what is used to appear further in *Buildings*, where they did not flatten the *Roofs* and Cover of *Edifices*, and which is certainly of all other the most graceful.

Those *Roofs* which exalted themselves above the *Cornices* had usually in face a *Triangular plaine* or *Gabel* (that when our Workmen make not so acute and pointed they call a *Pedament*) which the *Antients* nam'd

Tympanum.

Tympanum, but this is to be taken now and then for the whole *Frontispiece* from the *Cornice* to the upmost part of the *Faſtigiū* or superior Angle of it, and is commonly circumscrib'd with the same *Cornice* that the subjacent *Order* is of. At the *Cima* or very point, and also at each Angle of this, stood smaller *Pedistals*, for the placing of *Statues*, *Buſts*, *Urnes*, *Lamps* of Fire, *Pine Cones*, *Bowles*, or the like *Ornaments*, and these *Stylabata* were call'd

Acroteria.

Acroteria, from ἀκρον *summa pars*, we may properly name them *Pinacles*, for so *Pinnæ* and *Batlements* were made sometimes more sharp, Towing or Spiry, as pleas'd the Workman; but where they stood in *ranges* (as not unfrequently) with *Rail* and *Balusters* upon flat Buildings, they still retain'd their name, with this only difference, that such as were plac'd between the *Angular* points were (like *ranges* of *Pillars*) styl'd the *Median* or middle *Acroteria*.

Cuppola.

They did likewise sometimes cover (especially *Temples*, and such magnificent and sacred Buildings) with a *Cuppola*, which is that *Dome* or *Hemispherical* Concave made in resemblance of the *Heavens*, and admitting the light at the top *Center* or *Navil* only, without any *Lantern*, as is to be seen in that incomparable piece of the *Panteon* yet extant: This is much in vogue yet in *Italy*, especially at *Rome* and *Florence*, but it is commonly with the *Lantern* and other *Apertures* to let in day without exposure to the Weather, as appears by that on the summit of *Saint Peters*; but it takes away, in my poor judgment, something from the solemnness, and natural resemblance of the *other*, which yet are happily better to be endur'd in the more *Eastern Countries* where the Weather is constant; as we see it practis'd in what the Pious *Helena* erected in the *Holy-Land*, and her Son *Constantine the Great*, on that his magnificent Structure of *Santa Sophia* yet remaining at *Constantinople*, and to this day imitated by the *Turks* for the Covering of their *Mosques*; and that it was an *Oriental* Covering and invention, the ὀμβρῶν of the *Greeks* was doubtless deriv'd from the Hebrew תְּהַלָּה *Thala* signifying to *Suspend* or hang as it were in the *Ayr*; but the *Italian* name seems to come from *Cuppa* a *Cove* or great washing *Bowl*, to which it much resembles. They do form some of those Coverings in other shapes and make

make them *multi-angular*, but they are nothing so graceful.

Other *Accessories* and *Ornaments* are also used in *Buildings* which I will only touch.

Niches, quasi *Nidi*, *Nests*, of old *Concha*, are a kind of *Pluteus* or smaller *Tribunals* (as they are yet called in *Italy*) wherein *Statues* are placed to protect them from the down right injuries of the Weather, as well as for ornament to plain and simple *Walls*: These have their regular *Sections*, and were usually *Escalop'd* above, either cut into the solid *Stone*, or wrought in *Plaster*: When they were made very much larger and higher, beginning from the *Pavement*, they were call'd

Niches.
Concha.

Tribunals, as of old it seems applied to all high and eminent places: We have a noble resemblance of this in that magnificent *Throne* describ'd 1 Reg. 10. 19. built by *Solomon*, which seems to me to have been such an ample *Nich* in which a *Principal* person might sit, as it were half *Canopied* over within the thickness of the Wall.

In *Walls* likewise did they insert many noble and most exquisite *Sculptures* and *Historical Fables*, half wrought up, *Emboss'd* and swelling, and sometimes more than half, which *eminencies* they now call in *Italy* by the name of *Basse*, and *Mezzo rilievo*: These were sometimes wrought in *Marble*, as in that famous *Abacus* and *Stylabata*, yet extant, of *Trajan's Pillar*. Their ordinary placing was in the *Fronts* of *Edifices*, as is yet to be seen in divers *Palaces* at *Rome*, and especially in their *Villas* and *Retirements* of pleasure, which are frequently incrust'd with them, but vilely imitated in our expold *Fretworks* about *London*, to the reproach of *Sculpture*, especially where it pretends to *Figures* on the out sides of our *Citizens Houses*. But not only the *Roofs* of *Houses* and their *Fronts* had their adornments, but the *Floors* also were inlay'd with *Pavements* of the most precious materials, as of several Coloured *Stones* and *Woods*, and this they call'd

Relieve.

Emblema, continued to this day by the *Italians* in their *Pietra Comessa*; of which the most magnificent and stupendous *Chappel* of *Saint Laurence* at *Florence*, *Paul the First's* at *Sancta Maria Maggiore* in *Rome*, are particular and amazing instances, where not only the *Pavement*, but likewise all the *Walls* are most richly incrust'd with all sorts of precious *Marbles*, *Serpentine*, *Porphyrie*, *Ophitis*, *Achat*, *Rants*, *Coral*, *Cornelian*, *Lazuli*, &c. of which I can number near thirty sorts cut and lay'd into a *fonds* or ground of *black-Marble* (as our *Cabinet-makers* do their variegated *Woods*) in the shape of *Birds*, *Flowers*, *Landscape*s, *Grotesks* and other *Compartiments* most admirably *Polished*, a glorious and everlasting magnificence: But where it is made of lesser *Stones*, or rather morsels of them, assisted with small *Squares* of thick *Glass*, of which some are *Gilded*, it is call'd *Mosaic-work*, and it does naturally represent the most curious and accurate sort of *Painting*, even to the *Life*, nor less durable than the former, as is most conspicuous in that front of *Saint*

Emblema.

Mosaic.

Saint Marks Church at Venice, the *Cappula* of Saint Peters at Rome, and the Altarpiece of Saint Michael near it: These are the *Tessellata* and *Vermiculata* or *Pavimenta asarota* of the Antients, but of which I do not remember to have seen any publick Work in our Country. It is yet not to be forgotten the very Floorings of Wood which her Majesty the Queen Mother has first brought into use in England at her Palace of Sommerſet Houſe, which has ſome reſemblance to theſe magnificencies; becauſe it is exceeding beautiful and very laſting: And this puts me in mind of that moſt uſeful *Appendix* joyn'd to Mr. Richards late *Translation* of the firſt Book of *Palladio*, and thoſe other pieces of *la Muet* the French Architect, wherein, beſides what he has publiſh'd concerning theſe kinds of *Timber-floors*, &c. you have at the concluſion of that *Treatiſe* a moſt accurate account of their *Conſignations* and *Timberings* of all ſorts of *Stories*, *Roofings*, and other *Erections*, with their uſe, *Scantlings* and proper names, which, for being ſo perſpicuouſly deſcrib'd, deſerves our commendation and encouragement.

Enum Architectum oportet uſu eſſe peritum & ſolertem, qui demere, aut adicere præſcriptis velit.

J. E.

FINIS

To the READER.

THERE is no man pretending to this Art, or indeed to any other whatſoever, who does not greedily embrace all that bears the name of Leon Baptiſta Alberti, who was a Florentine Gentleman of illuſtrious Birth, great Learning, and extraordinary abilities in all the Politer Sciences, as he ſtands celebrated by Paulus Jovius, and for which he became ſo dear to that great Mecenas Lorenzo di Medici, who choſe him, with Marſilius Ficinus, Chriſtopherus Landinus, and other the moſt refin'd Wits of that Age, to entertain his Academic retirements and Solitude of Camaldoli. You have an ample Catalogue of his learned Works, Latine and Italian, publiſh'd at the end of his Life by Raſael du Freſne that great French Virtuoso, together with the Hiſtory of thoſe many incomparable Structures deſign'd and conducted by this rare Genius, extant at this day in Florence, Mantoa, Rimini and other Cities of Italy; as being indeed one of the very firſt that poliſh'd the now almoſt utterly loſt and extinguiſh'd Art of Architecture; in which how ſucceſſfully he joyn'd Practice to Speculation, there are abundance of examples, ſome whereof are wrought by his own hands. He compos'd three Books, *De Pictura*, full of incomparable reſearches appertaining to that noble Art: This of Statues was firſt written in Latine, but it having never been my hap to find it (and I think it was never Printed) I made uſe of this Verſion out of the Italian, as it was long ſince publiſhed by that ingenious Perſon Coſimo Bartoli, and have ſubjoyn'd it to this Diſcourſe of Architecture, not only becauſe they cannot well be ſeparated, but for that the Author, being one of our Parallel, the Argument appear'd ſo appoſite and full of profitable inſtruction to our Workmen, who for want of theſe or the like Rules, can neither ſecurely work after the life, or their own inventions, to the immense diſgrace of that divine Art. This brief Account I thought fit to preſent thee, Reader, concerning this Piece of Alberti's, it being the very firſt of the kind which ever ſpoke in our Language.

EVELYN.

COSIMO BARTOLI
To the most excellent *Architect*, and *Sculptor*
BARTOLOMEO AMMANTI.

ALTHOUGH I am perfectly assur'd (my most ingenious Bartolomeo) that you, who are so universally accomplish'd, and in particular, so skilful, and well-versed in Architecture and Sculpture, have no need of those Rules and Precepts, which the most judicious Leon Baptist Alberti has publish'd concerning Statues; Yet I easily persuaded my self that this address of them to You, would not be a thing unacceptable, as being to a Person so well able to judge of that rare fancy, and incomparable worth of the said Leon Baptista, who in a time wherein little or nothing of Sculpture was known (all good Arts and Sciences being then in a manner annihilated and wholly extinct throughout Italy, by reason of the many inundations of Barbarians) employ'd the utmost of his abilities to open an easy and secure way for our Youth, who though unexperienc'd themselves, delighted in this most noble Art; and to incite them to join diligent practice, with the observation of sure and unerring Rules. No wonder therefore, if from that time forward such wonderful Progress has been made in this Art, as has brought it to that perfection, wherein it is seen flourishing at this day: So as in this Age of ours, we have no need to envy those so much admired Statues of the most celebrated Sculptors of the Antient Romans, when we shall well consider what has been perform'd by our Countryman Donato, and not many years since, the Divine, Michael Angelo Buonarroti, as after him, by Baccio Bandinelli, Benvenuto Cellini, and lastly, by Your Self; whereof, that I may produce some Instances (besides those many Statues which are extant of all your hands) proclaiming your singular Merits to the admiration of all men, there are to be seen in the Piazza of their Highnesses royal Palace, the most beautiful Judith; the most stupendous Coloss of David, the robust and fierce Hercules; the most masterly band'd Perseus, together with all his rare and curious adornments; and which is indeed the greatest of all the rest, Your own Neptune, with the other three Statues, accompanying it, cut out of one intire piece of Marble, and fram'd with so magisterial a height of Art, as not only produces wonder in all that attentively behold it; but does as it were wholly astonish them to contemplate the Ingenuity, the Science, the Industry, the Diligence, the Affection, and in fine the never to be sufficiently celebrated Skill of the Artists. Vouchsafe therefore that these (however impolish'd) Instructions, so much conducing to the information of unexperienc'd Youth, be recommended to the publick view under Your Name and Protection: And as it has ever been Your Custom heretofore, Love you Friends, amongst whom I conjure You to esteem me none of the least.

Farewell.

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LEON BAPTISTA ALBERTI
OF
STATUES.

I Have often thought with my self that the several Arts, whereby men at first Industriously set themselves to express, and represent by Work of hand, the shapes and similitudes of bodies, springing from natural procreation, took their beginning from the accidental observation of certain Lineaments either in Wood, or Earth, or some other sorts of materials, by Nature so dispos'd, that by altering or inverting some thing or other in their form, they appear'd capable of being made to resemble the Figures and Shapes of living Creatures; and thereupon, having seriously consider'd and examin'd what course was best to take, they began with utmost Diligence and Industry to try and make experiment, what was necessary to be added, or taken away, or in any other kind perform'd, for the bringing of their Work to such perfection as might cause it exactly to resemble the intended form, appearing, as it were, the very same thing; ever marking as they wrought, to see if they had fail'd in any thing, and still mending as they found occasion, sometimes the Lines, sometimes the Superficies, Polishing and Repolishing, till at length (not without much pleasure and satisfaction) they had accomplish'd their desire: So that it is not a thing so much to be admir'd, that by frequent practice in Works of this nature, the fancies and ingenuities of men have been from time to time improv'd, and advanc'd to that height, that at last (without taking notice of any rude Draughts in the Material they wrought upon, to help them in their intended Designs,) they became able by their skill to Design and express upon it whatsoever form they pleas'd, though in a different manner, some one way, some another; for as much as all were not taught, or apply'd themselves to proceed by the same rule or Method. The course that many take to bring their intended Figures to perfection, is both by adding to, and taking from the Material; and this is the way of those that work in Wax, Plaster or Clay, who are therefore term'd *Maestri de stucco*, others proceed by taking away, and carving out of the Material that which is superfluous, whereby it comes to pass that they produce out of whatsoever Mass of Marble, the perfect shape and figure of a Man which was there hiddenly but potentially before; and those that work this way, we call *Sculptors*: next of kin to whom are they that grave in Seals the proportions of Faces, that before lay hid in the Matter out of which they were rais'd. The third sort is of those that perform their Work by only adding to the Material; as *Silver-Smiths*, who beating the Silver with Mallets, and distending it into thin Plates of what fashion or size they think fit, lay thereupon their Superstructure, adding and enlarging till they

have fashion'd and brought to perfection their intended *Design*. And here perhaps some may imagine, that in the number of this last sort of Artifts *Painters* are to be reckon'd, as those who proceed by way of adding, namely by laying on of *Colours*; but to this they answer, that they do not strive so much to imitate those *lights* and *shadows* in Bodies which they discern by the Eye, by the adding or taking away of any thing, as by some other *Artifice* proper and peculiar to their way of Working: But of the *Painter* and his Art we shall take occasion to speak elsewhere. Now, as to those several kinds of *Designers* which we have here before mention'd, though they go several ways to work, nevertheless they all direct their aims to this end, namely, that their labours may appear to him that shall well observe them, as Natural, and as like the life as may be; for the bringing of which to effect, it is most evident, that by how much the more exquisitely they follow some certain determin'd rule or method (which *Rule* we shall afterwards describe) so much the fewer *defects* will they be guilty of, so much the fewer *errors* commit, and in all manner of accounts their Works will succeed and come off with the greater advantage: What shall we say of *Carpenters*? What would they perform to any purpose, if it were not for the *Square*, the *Plummet*, the *Line*, the *Perpendicular*, and the *Compasses* for the making of *Circles*, and by the means of which Instruments they Design their *Angles*, their *Streight-Lines*, their *Levells*, and other their Proportions; thereby finishing and compleating all they take in hand with the greater exactness, and without which they would be able to do nothing substantially? Or can we rationally imagine, that the *Statuaries* could perform such excellent and admirable Works by chance, rather than by the help of some certain and infallible rule or guide, drawn from *reason* and *experience*? Wherefore this we shall lay down for a *Maxim*; That from all *Arts* and *Sciences* whatsoever, there are Drawn certain *Principles*, *Rules*, or natural *Conclusions*, which if we shall apply our selves with all care and diligence to examine and make use of, we shall undoubtedly find the benefit of, by the perfect accomplishment of whatsoever we take in hand: For as we were first instructed by Nature, that from those lineaments which are found in pieces of Wood, Earth, Stone or other Materials, may be drawn (as we said before) the forms of whatsoever Body or Creature the concourses of those Lines resemble; so also the same nature hath taught us certain helps and meanes, by which we are guided to proceed securely and regularly in what we undertake, and by the constant observing and use whereof, we shall most easily, and with the greatest advantage, arrive at the utmost perfection of the Art or faculty we strive to attain. It now remains that we declare what those helps are which Statuaries are chiefly to make use of; and because their principal part is to make one thing to imitate and resemble another, it will be requisite to speak first of *Resemblance*, a subject our discourse might be abundantly ample in, since Resemblance is a thing so natural and obvious, that it offers it self to our view and observation in each visible object; not only every Animal, but even all things whatsoever that are of the same Species, being in some respect or other correspondent and alike: On the other side, there are not in the whole race of Mankind any two to be found so exquisitely resembling each other, as

not

not to differ some one tittle in the tone of the Voice, or the fashion of the Nose, or of some other part; to which we may add, that those Persons whom, having first beheld Infants, we come to see Children of some growth, and afterwards at the age of Manhood, if at length we meet them when grown Old, we shall find them so chang'd and alter'd by time, that we shall not be able to know them; for as much as the aptitude and position of those numerous Lines and Features in the Countenance still alters, and vary's from time to time, as Age comes on; nevertheles in the same Visagé there remains a certain natural and peculiar form, which maintains and keeps up the resemblance inherent to the Species: But we shall wave these things, as belonging rather to a particular discourse, and return to pursue what we first took in hand to treat of.

The Design and Intention of making resemblances among *Statuaries*, I take to be twofold; the first is, that the Design or Work intended for the resemblance of any sort of Creature (for example, suppose it a man) be so fram'd, that it come as near in similitude as may be to the said Species, without regarding whether it represent the Image of *Socrates* more than that of *Plato*, or any other known individual Person, since it is enough that the Work resembles a man in general. The other Intention proceeds farther, and aims not only at the representing the likeness of Man in general, but of this or that particular Man; as namely, of *Cæsar*, or *Cato*, not omitting to describe the very Habit he wore, the Posture he affected, and the Action he us'd; whether sitting in his Tribunal, or making Speeches to the People: It being the proper business of those who addict themselves to this last way of representation, to imitate and express every Habit, Posture and Ay, peculiar to the Body of that known Person whom we intend to represent. Answerable to these two Intentions, (that we may handle the matter as briefly as is possible) there are especially required two things; that is to say, Proportion, and Limitation. In treating therefore of these two particulars, that which we have to do, is to declare. First, what they are: Next, to what use they serve for the bringing of our Design to perfection: Besides which, I cannot but by the way, take notice of the great benefit that is to be made of them in respect of the wonderful and almost incredible effects which they produce; inasmuch that whoever shall be well instructed in them, shall be able by the help of some certain infallible marks, exactly to observe and point out the lineaments, situation and posture of the parts of any Body, though it were a thousand years after, so as not to fail to place it exactly at his pleasure, in the very same direction and posture it should have hapned to have stood in before; and in such sort, as there should not be the least part of the said Body, which should not be reduc'd and resituated toward the very same point of *Heaven* against which it was originally directed: As if, for example, You would point out the place with your finger where the Star of *Mercury* or the new *Moon* would rise, and it should happen to rise in a direct angle over against the point of the *Knee*, *Elbow*, *Finger*, or any other part; most certain it is, that by these means and helps all this may be done, and that so precisely that there should not follow the least failing or error imaginable; nor need there any doubt be made of the certain-

ty hereof. Besides this, suppose I should take one of the Statues of *Phidias*, and so cover it over with *Wax* or *Earth*, that none of the Work could be discern'd, and that it should appear to be only a meer shapeless trunck, You might by these rules and helps certainly know how to find out in one place, by boaring with a Wimble, the pupil of the *Eye*, without doing it any harm by touching it; and in another place the *Navel*, and finally in another the great *Toe*, and so other parts in like manner; by which means you will gain a perfect knowledg of all the Angles and Lines, whether far distant one from another, or nearly concurring together: You may also, beginning which way you will, and whether following the Original, or the Copy, not only *Draw* or *Paint*, but also put down in *Writing*, the various course of the Lines, the circumferences of the Circles, the positions of the parts, in such sort that by the aforesaid helps and means you need not doubt the being able to produce with ease such another figure perfectly resembling, and of what size you please, either less, or just of the same magnitude, or of an hundred Fathomes in length; nay, I dare be bold to say, that were there but Instruments to be had answerable to so great a Design, it were not only not impossible, but even no hard matter, to make one as big as the Mountain *Caucasus*; and that which perhaps you may most wonder at, is, that according as the matter might be order'd, one half of this Statue may be made in the Island of *Pharos*; and the other half wrought and finish'd in the Mountains of *Carrara*; and that with such exact correspondence, that the joyntures and commensures of both parts perfectly fitting each other, they may be united into one compleat statue resembling either the Life, or the Copy after which it shall have been figur'd: And for the performing of this so stupendious a Work, the manner and method will appear so easy, so perspicuous and expedite, that for my part I conceive it almost impossible for any to err but those that shall Indultriously, to make trial of the proof of this assertion, work contrary to the rules and method enjoyn'd. We do not hereby undertake to teach the way of making all kind of resemblances in Bodies, or the expressing of all those various aspects which result from several differing and contrary passions and affections; since it is not the thing which we profess to shew, how to represent the Countenance of *Hercules* when he combats with *Anteus*, with all the height of Magnanimity and fierceness which would be requisite upon such an occasion; or casting an obliging, chearful and smiling air, when he Courts his *Deianira*; so as that the Countenance of the same *Hercules* should upon several occasions be represented with as various aspects: But our purpose is rather to take notice of all the different figures and postures that are incident to a Body from the divers situations, Gestures or Motions of the several members or parts thereof; for as much as the proportions and outward lines are one way terminated in a Body that stands upright, another way in him that sits, another way in one that is lying down, another way in those that turn or incline themselves toward this or that side; and so, in like manner, in all other gestures and motions of the Body, of which way of representation our intention is at this time; that is to say, in what manner, and by what certain and infallible rules, these gestures and various dispositions of the Body may be imitated

imitated and represented; which rules, as we said before, are reduc'd to two principal heads, namely, *Proportion*, and *Limitation*: And first we shall treat of *Proportion*, which is indeed no other then a constant and certain Observation, by examining the just number and measures, what habitude, symmetric and correspondence all the parts of the Body have one towards another, and that in respect of every dimension of the Body, both as to *length*, *breadth* and *thickness*.

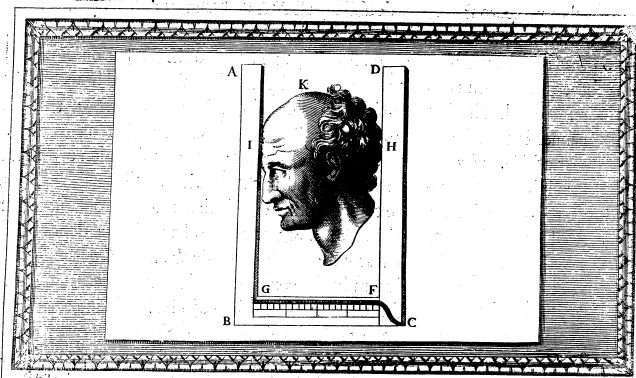
This Observation is made by two sorts of Instruments, a large Ruler, and two moveable Squares; with the Ruler we take the lengths of the parts, and with the Squares we take their diameters and all the other proportions of the said measures. Upon this Ruler then let there be a line drawn of the length of the Body which you would measure, that is to say, from the crown of the Head to the sole of the Foot: Whence note by the way, that to measure a Man of a short stature, you are to use a shorter Ruler, and for one of a longer stature, a longer Ruler: But whatsoever the length of the Ruler be, it is to be divided into fix equal parts, which parts we will name Feet, from whence we will call it the Foot-measure; and each of these Feet shall again be divided into ten equal parts, which we may term Inches.

The whole length therefore of this Model or Foot-measure will consist of 60. Inches; every one of which is again to be sub-divided into 10. equal parts, which lesser parts I call Minutes; so that through this division of our Measure into Feet, Inches, and Minutes, the total of the Minutes will amount to the number of 600. there being in each of the 6. Feet 100. Now, for the measuring of a mans Body by this Instrument, we are thus to proceed: Having divided our Ruler according to the foresaid manner, we are to measure and observe by the application thereof, the distances of the parts of the said Body; as for instance, how high it may be from the sole of the Foot to the crown of the Head; or how far distant any one member is from another: As, how many Inches and Minutes it may be from the Knee to the Navel, or to the carrel bone of the Throat, and so in like manner any other parts: Nor is this course to be at all lighted or derided either by *Sculptors* or *Painters*, since it is a thing most profitable, and absolutely necessary; for as much as the certain measure of all the parts being once known, we shall have gain'd a most easy and speedy determination how to proceed in our work with any of the said parts or members without committing the least error: Never think it a matter worth regard or notice, if any capricious humorist shall peradventure find fault that this member is too long, or that too short; since your Model or Foot-measure (which is the rule that must always direct and govern your work, and then which you cannot go by a more infallible guide) will soon determine whether you have proceeded well or ill; and doubtles when you shall have maturely consider'd and examin'd these things, you will not be to seek in those infinite other advantages wherein this Foot-measure will prove serviceable, especially in knowing how with absolute certainty to limit and determine the longitude of the parts in a Statue of a greater magnitude, as well as in one of a lesser.

So as if it should happen that you were to make a Statue of 10. Cubits, or what ever other dimension, it would be requisite to have your Ruler, Model, or Foot-measure likewise of 10. Cubits, and divided into fix equal parts, which should have the same correspondence one with another, as those of the lesser Ruler: In like manner should the Inches and Minutes be proportion'd, whence also the use and manner of working would be the same with the other; since half the numbers of the greater have the same proportion to the whole intire, as half the numbers of the lesser have to the whole intire of the lesser. Wherefore according as the size of your work happens to fall out, your Ruler is to be made proportionably.

We come next to treat of the Squares, which are to be two; the first of which shall be made after this manner: Let two Rulers, in the nature of streight lines, *i. e.* A. B. and B. C. be joyn'd together so as to make a right angle; the first Ruler. A. B. falling perpendicular, the other B. C. serving for the Base: The bigness of these Squares is to be so order'd, that their Bases consist of at least 15. Inches; according to the proportion of your main Ruler, which, as we have said before, is to be made bigger, or lesser answerable to the proportion of the Body you would measure: These Inches therefore with their points and Minutes (however they may fall out) being taken exactly from the said Ruler, you must set down upon your Base, beginning to reckon from the point of the Angle B. and so Proceeding on towards C.

The Square being thus mark'd and divided, as is to be seen in the example A. B. C. there is to be adjoyn'd unto it another Square made after the same manner, according as it is demonstrated by the letters D. F. G. so as that G. F. may serve both for streight Line and Base to both. Now to shew the use of these instruments, I undertake to measure the Diameter of the thickest part of the Head H. I. K. by bringing the two streight Rulers A. B. and D. F. of each Square exactly opposite to each other, to touch the two opposite points of the thickest part of the Head, and by applying interchangeably to one and the same Level, the Base-lines of the said Squares; by which means from the points H. I. which are touch'd by the streight Rulers of the said Squares, we shall discover the exact Diameter of the Head.



And after this manner, the thickness and bigness of any part of the Body whatsoever may with great ease and accurateness be found out: Many uses and advantages we could reckon up, which might be made of this Ruler and these Squares, were it needful to insert now upon them; there being several other waies, much after the same manner, which the meanest capacity may of himself find out, for the measuring of the Diameter of any part; as for example, suppose one would know how much the Diameter is from one Ear to the other, and where abouts it intersects the other Diameter which passes from the Head to the Nucha, or the like. Lastly our Workman may safely make use of this Ruler and these Squares as most faithful guides and counsellours, not only for the performing of any part of his Work, but also at the very first, and before he sets upon it, he will receive much light by the help of these Instruments, how to begin and go about it; in so much that there will not be the least part of the Statue he is to make, which he will not before have examin'd and consider'd and render'd most easy and familiar to him; For Example. Who but a very arrogant person would take upon him to be a Master-Ship-wright that had not the perfect knowledge of all the several parts of a Ship, and how one kind of Ship differs from another, and what those particular parts are which belong to one Ship more than to another? And yet who is there of our Sculptors, let him be a man never so subtle and experienc'd in his Art, who if it should be demanded of him, upon what ground or consideration he has made this Member after this manner, or what may be the proportion of this or that Member to the whole structure of the Body? I say, who is there so diligent and accurate as to have well consider'd and observ'd all that is requisite, and which

which becomes that Person to know who would perform as he should do the Art whereof he makes profession? whereas doubtless all Arts and faculties are most advantageously learn'd by rule and method, and by the knowledge of some demonstrable operation that is to be perform'd; nor shall any one attain to the perfection of any Art whatsoever, who hath not first comprehended every several part and branch of the said Art. But thus having sufficiently treated of *Measure* and *Proportion*, and after what manner it is to be found out by the Ruler and Squares; it remains that we speak next of *Limitation* or the prescribing of *Bounds*: This prescription of *Limits* is the determining or fixing of a certain period in the drawing of all our Lines, so as to direct to what point they are to be continu'd, whether extended out in length, or reversed; how Angles are to be fix'd, how parts are to be rais'd, or depress'd by *Alto*, or *Basso Relievo*, as Artists term it; each *Line*, *Angle* and *Relievo* having their due and certain places assign'd them by the conduct of a sure and perfect rule: And the best way to put this rule of *Limitation* in practice, will be by a Line and Plummet, falling from a certain determinate Center plac'd in the middle, whereby the distances and extremities of all the lines may be mark'd out and taken notice of, as far as the utmost bounds every way of the said Body extends: But between the measure describ'd above, and this assignation of *Limits*, there is this difference, namely, that that Measure looks farther backward, and springs from a more native and original consideration, as grounded upon more common and universal principles, which are by Nature more firmly and substantially inherent in all Bodies; as the *length*, *largeness* and *thickness* of the parts; whereas the prescribing of *Bounds* is grounded upon the present and accidental variety of postures, resulting from the different dispositions and motions of the several parts of the Body, shewing the manner how to limit and fashion those postures, according to the *maxims* of Rule and Art.

Now, for the better performance of this last part of Regular Operation, we shall recommend this following Instrument, which is to consist of three parts or branches; that is to say, an *Horizon*, a *Style*, and a *Plumb*: The *Horizon* is a Plane design'd upon a Circle, which Circle is to be divided into equal parts mark'd with their several members, and their subdivisions set over against each part: The *Style* is a straight Ruler, one end whereof is fixt in the center of the said Circle, the other end moves about at pleasure, so as that it may be easily transfer'd and directed from one division of the Circle to another: The *Plumb* or *Plummet* is a line or thread which falls parallel from the top of the *Style* down to the Floor or Plane, upon which the Statue or Figure stands whose members and lineatures are to be measur'd and limited: For the manner of making this Instrument, let it be thus; Take a Board well plan'd and smooth'd, upon which let a Circle be drawn having three Foot diameter, and let the extremity of the said Circle's circumference be divided into equal parts, according as *Astrologers* divide their *Astrolabes*, which parts we will call Degrees; and let every of these Degrees be subdivided again into as many other parts as shall be thought fit; as for example, suppose every Degree be subdivided into six lesser parts, which we may call Minutes; to all which degrees adjoyn the several numbers,

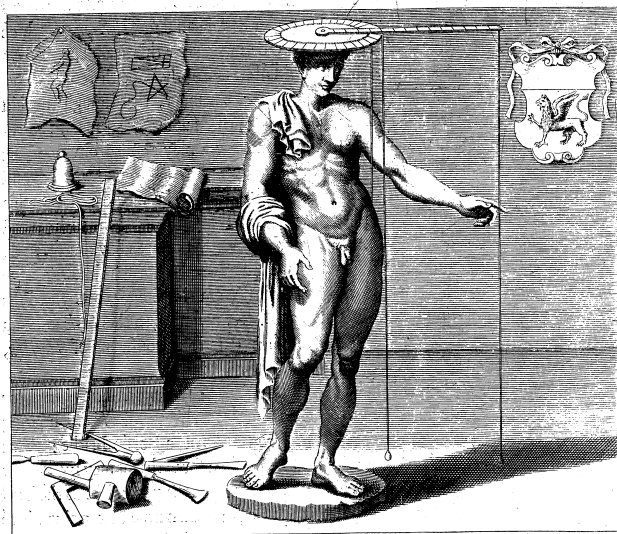
viz.

viz. 1. 2. 3. 4. with the rest in order, till the numbers belonging to all the degrees be set down. This Circle, thus made and order'd, we call'd the *Horizon*, to which we are to fit our moveable *Style*, being also to be made after this manner; Take a thin straight Ruler, three Foot in length, and fasten one of the ends thereof (with a pegg) to the center of its *Horizon* or Circle, in such a manner, that though the said end is not to be mov'd from the Center, yet the pegg that fastens it is so far to be relax'd, that the whole Ruler may have liberty to move and play about from one part of the Circle to another, whilst the other extremity extends it self a good way beyond the circumference of the said Circle about which it is to be mov'd: Upon this Ruler or *Style*, mark out the Inches it is to contain, distinguishing them with several points between, after the manner of the Module or Foot-measure above mention'd; and these Inches must also be subdivided into lesser equal parts, as was likewise done in the foresaid Foot-measure; and then beginning from the Center, adjoyn to the Inches also their several numbers, viz. 1. 2. 3. 4. &c. Lastly, to this *Style* annex a line and *Plummet*. This whole Instrument thus describ'd consisting of *Horizon*, *Ruler*, and *Plummet* we shall call our *Definitor*.

This *Definitor* is to be made use of in this manner: Suppose the *Original*, or *Copie*, the limits of whose parts we would determine, were a Statue of *Phidias*, holding with the left hand, on one side of a *Chariot*, the Reins of a Horse's Bridle: This *Definitor* is to be set upon the head of the Statue in such sort, that it may lye exactly level upon the plane of the Center, being plac'd just upon the very midst of the head of the Statue, where it is to be made fast with a pegg: Then note that point where it is fastned upon the head of the Statue, and mark it by setting up a needle or pin for the Center of the Circle: Next, by turning the Instrument about from the determin'd place in the *Horizon*, make out the first design'd degree, so as you may know from whence it is mov'd; which may best be done after this following manner: Bring about the moveable Ruler, which is the *Style*, upon which the thread and *Plummet* hangs, till it arrive at that place of the *Horizon* where the first degree of the *Horizon* is to be set down; and holding it fast there, turn it about together with the whole Circle thereof, until the line of the *Plummet* touch some principal part of the Statue, that is to say, some member particularly noted above all the rest, as the Finger of the right Hand or so.

Y

Which



Which may serve as the appointed place from whence upon every new occasion the whole *Definitor* may be mov'd, and afterwards brought back again to the same place where it stood at first upon the said Statue; yet so, that by the turning of the *Style* about the Pin, which pierceth from the top of the head of the Statue, through the Center of the *Definitor*, the *Plummet* which before fell from the first degree of the *Horizon*, may return to touch the foresaid Finger of the right Hand. These things thus order'd and design'd, suppose that we would take the angle of the right Elbow, so as to keep the knowledge of it in mind, or to write it down; the way is as followeth: Fix the *Definitor* with its Center which is upon the head of the Statue, in the place and manner aforesaid, in such sort, that the Plane whereon the *Horizon* is design'd, may stand firme and immoveable; then turn about the moveable *Style*, till the line of the *Plummet* come to touch the left Elbow of the Statue which we would measure: But in the performing of this sort of Operation there are three things to be observ'd, which will much conduce to our purpose: The first is, That we mark how far the *Style* in the *Horizon* comes to be distant from the place where it shall have been first mov'd, taking notice upon what degree of the *Horizon* the *Style* lies, whether on the twentieth, thirtieth or whatsoever other: Secondly, Observe by the Inches, and Minutes mark'd in the *Style*, how far distant the Elbow shall be from the Center

of

of the Circle: Lastly, take notice by placing the Module or Foot-measure perpendicularly upon the Plane whereon the Statue stands; how many Inches and Minutes the said Elbow is rais'd above the said Plane, and write down these measures in a Book or piece of paper: For example, thus, the angle of the left Elbow is found in the *Horizon* to be 10. Degrees and 5. Minutes; in the *Style* or Ruler 7. Degrees and 3. Minutes; that of the Plane in the Module amounts to 40. Degrees and 4. Minutes; and thus by the same rule may be measur'd and computed all the rest of the principal parts of the said Statue or Copy; as for instance: The angles of the Knees, and of the Shoulders and other such like parts that are to be reckon'd among the *Relievi*: But if you would measure Concavities, or those parts which recede inward, and are so remov'd out of the reach of sight and easy access, that the *Plummet*-line cannot come to touch them (as it happens in the Concavities beneath the Shoulders, in the regions of the reins, &c.) the best way to find them is as follows: Add to the *Style* or Ruler another *Plummet*-line which may reach as far as the said Concavity; how far distant it be from the first, it is not material, since by these two *Plummet*-lines falling perpendicularly, and being intersected by the *Gnomon* of the plain Superficies above to which they are fastned, and which extends it self as far as the Center of the Statue, it will appear how much the second *Plummet*-line is nearer then the first to the Center of the *Definitor*, which is therefore call'd the middle perpendicular.

These things thus demonstrated, being once sufficiently understood, it will be an easy matter to comprehend what we before commended to your Observation; namely, that if the said Statue should chance to have been cover'd over to a certain thickness with *Wax* or *Earth*, you might yet by a *Piercer*, with great ease, readyness, and certainty come to find out whatsoever point or tearm you would desire to find in the said Statue; for as much as it may be clearly demonstrated, that by the turning about of this *Gnomon*, the Level makes a circular Line like the Superficies of a *Cylinder*, with which sort of figure the Statue so superinduc'd as aforesaid, seems to be inclosed and incircled: This Position establish'd, you may safely infer, that as by making way through the *Ayr* (the Statue not being cover'd with *Wax* or *Earth*) you guide your *Piercer* directly towards the Point T. (which for example's sake we will suppose to be the *Relievo* of the Chin) by the same reason, if the Statue were cover'd over with *Wax* or *Earth*, might you by boaring through the said *Wax* or *Earth* attain the point aim'd at, the *Wax* or *Earth* possessing but the same place which otherwise the *Ayr* would have done: From what hath been thus discours'd concerning these things, it may be concluded, that the effect we mention'd before concerning the making of one half of the Statue in the Isle of *Pharos*, and finishing the other half in the Mountains of *Carrara*, is a thing not only not impossible but very easy to be perform'd; For let the said Statue or Model of *Phidias* be divided into two segments, and suppose, for example, this Section of a plain Superficies be made in the Waist or Girdling place, doubtless by the only assistance of our *Definitor* it will be easy to mark out in the Circle of the Instrument whatsoever points shall be thought fit, belonging to the divided Superficies: These things granted to be feasible, you shall not need to

make any question of being able to find out at pleasure in the Model, any part whatsoever you shall desire to find; and that only by drawing a small red line in the Model, which serves in stead of an intersection of the *Horizon*, in the place where this segment should terminate, if the Statue were divided; and the points so mark'd will direct you the way how the work may be finished: And in like manner may other things be done, as hath been said before. Finally, by the whole discourse here made concerning all these particulars, it is sufficiently evident, that all Measures, Proportions and Limitations are to be taken, whether in the Life, or Copie, by a most certain and infallible rule for the bringing of any work to perfection in this Art; and we could wish that this way of proceeding were more seriously intended by all our *Painters*, and *Sculptors*, since, if it were, they would soon come to find the extraordinary benefit of it: But because all things are most illustrated by example, and that the paines we have already taken in this matter may conduce to the greater advantage; we have thought fit to bestow yet a little farther labour in describing the measures of all the principal parts in mans Body; and not only the parts of this or that particular man, but as far as was possible, even the very perfection of all beautiful and excellent proportions; the several parts whereof having observ'd in several humane bodies, some excelling chiefly in this, some in that external gift of Nature, we have thought material to set down in writing; following the example of him, who being employ'd by the *Catonians* to make the Statue of their *Gods*, went about collecting from the most beautiful Virgins (whom, among many, he with great diligence search'd out) those proportions and handsome Features wherein each of them principally excell'd, and apply'd them to his own Statue. Since much after the same manner we, having taken the Draught from those Bodies, that of divers others were judg'd, by the most sagacious in this inquiry, to be the most exactly built and compos'd, with all their several measures and proportions; and comparing them exactly together, to observe wherein they excell'd, or were excell'd each by the other, have made choice out of this variety of models and examples, of those middle proportions which seem'd to us most agreeable, and which we have here set down by the lengths, bignesses and thickneses, of all the principal and most noted parts; and in the first place the lengths are these following.

The heights from the Ground.

	Feet.	Degrees.	Minutes.
The greatest height from the ground to the Instup of the Foot.	0	1	1
The height up to the Ankle-bone on the outside of the Legg.	0	2	0
The height up to the Ankle-bone on the inside of the Legg.	0	2	0
The height up to the recces which is under the Calf of the Legg.	0	3	0
The height up to the recces which is under the <i>Relievo</i> of the Knee-bone within.	0	4	0
The height up to the Muscle on the outside of the Knee.	0	6	0
The height up to the Buttocks and Testicles.	0	7	0
The height up to the <i>Os Sacrum</i> .	0	9	0

The

	Feet.	Degrees.	Minutes.
The height up to the joynt of the Hips.	3	1	1
The height up to the Navel.	3	6	0
The height up to the Waist.	3	7	9
The height up to the Teats and Blade-bone of the Stomack.	4	3	5
The height up to that part of the throat where the Weezle-pipe beginneth.	5	0	0
The height up to the knot of the Neck where the Head is set on.	5	1	0
The height up to the Chin.	5	2	0
The height up to the Ear.	5	5	0
The height up to the roots of the Haires in the Forehead.	5	9	0
The height up to the middle Finger of a Hand that hangs down.	2	3	0
The height up to the joynt of the Wrist of the said Hand.	3	0	0
The height up to the joynt of the Elbow of the said hand.	3	8	5
The height up to the highest angle of the Shoulder.	5	1	8

The amplitude or largenesses of the parts are measur'd from the right hand to the left.

The greatest breadth of the Foot.	0	4	2
The greatest breadth of the Heel.	0	2	3
The breadth of the fullest part beneath the jettings out of the Ankle-bones.	0	2	4
The recces or falling-in above the Ankles.	0	1	5
The recces of the mid-legg under the Muscle or Calf.	0	2	5
The greatest thicknes of the Calf.	0	3	5
The falling-in under the <i>Relievo</i> of the Knee-bone.	0	3	5
The greatest breadth of the Knee-bone.	0	4	0
The falling-in of the Thigh above the Knee.	0	3	5
The breadth of the middle or biggest part of the Thigh.	0	5	5
The greatest breadth among the Muscles of the joynt of the Thigh.	1	1	1
The greatest breadth between the two Flanks above the joynts of the Thigh.	0	0	0
The breadth of the largest part of the Breast beneath the Armpits.	1	1	5
The breadth of the largest part between the Shoulders.	1	5	0
The breadth of the Neck.	0	0	0
The breadth between the Cheeks.	0	4	8
The breadth of the Palm of the Hand.	0	0	0

The breadth and thicknes of the Arms, differ according to the several motions thereof, but the most common are these following.

The breadth of the Arm at the Wrist.	0	2	3
The breadth of the brawny part of the Arm under the Elbow.	0	3	2
The breadth of the brawny part of the Arm above, between the Elbow and the Shoulder.	0	4	0

The

<i>The thickness from the fore-parts to the hinder-parts.</i>	<i>Feet.</i>	<i>Degrees.</i>	<i>Minutes.</i>
The length from the great Toe to the Heel.	1	0	0
The thickness from the Instup to the Angle or corner of the Heel.	0	4	3
The falling-in of the Instup.	0	3	0
From the falling-in under the Calf to the middle of the Shin.	0	3	6
The outside of the Calf of the Legg.	0	4	0
The outside of the Pan of the Knee.	0	4	0
The thickness of the biggest part of the Thigh.	0	6	0
From the Genitalls to the highest rising of the Buttocks.	0	7	5
From the Navel to the Reins.	0	7	0
The thickness of the Waist.	0	6	6
From the Teats to the highest Rising of the reins of the Back.	0	7	5
From the Weezlepipe to the knot or joynture of the Neck.	0	4	0
From the Forehead to the hinder part of the Head.	0	6	4
From the Forehead to the hole of the Ear.	0	0	0
The thickness of the Arm at the Wrift of the Hand.	0	0	0
The thickness of the brawn of the Arm under the Elbow.	0	0	0
The thickness of the brawn of the Arm between the Elbow and the Shoulder.	0	0	0
The greatest thickness of the Hand.	0	0	0
The thickness of the Shoulders.	0	3	4

By means of these measures it may easily be computed what proportions all the parts and members of the Body have one by one to the whole length of the Body; and what agreement and symmetrie they have among themselves, as also how they vary or differ one from another; which things we certainly conclude most profitable and fit to be known: Nor were it from the purpose to particularize how the parts vary and alter, according to the several gestures incident to humane Bodies, as, whether they be Sitting, or Inclining to this, or that side: But we shall leave the more curious disquisition into these things, to the diligence and industry of our *Artist*. It would also be of very much conducement, to be well inform'd of the number of the Bones, the Muscles, and risings of the Nerves; and especially to know how, by certain rules, to take the circumferences of particular divisions of Bodies, separately consider'd from the rest, by an inspection into those parts which are not outwardly expos'd to sight: In like manner as if a Cylinder should be cut down right through the middle, so as out of that part of the Cylinder which is visible throughout, there should be separated, by a circular section through the whole length of the figure, an inward confimular part which was before unseen, so as to make of the same Cylinder two Bodies, whose Bases should be alike, and of the same form, as being indeed wholly compriz'd within the same lines and circles throughout: By the observation of which sort of Section is to be understood the manner of separation of the parts and Bodies before intimated; for as much as the designe of the line by which the

Figure

Figure is terminated, and by which the visible Superficies is to be separated from that which lies hid from the sight, is to be drawn just in the same manner; and this design being delineated on a Wall, would represent such a Figure as would be much like a Shadow projected thereupon from some interposing light, and which should illuminate it from the same point of the *Ayr*, where at first the beholders Eye was plac'd: But this kind of division or separation, and the way of designing things after this manner, belongs more properly to the *Painter* than the *Sculptor*, and in that capacity we shall treat of them more largely elsewhere. Moreover, it is of main concernment to whatsoever person would be eminent in this Art, to know how far each *Relievo* or *Recess* of any member whatsoever is distant from some determin'd Position of Lines.

The End.

ERRATA,

The exquisiteness of this graceful *Character*, and handom Graving of the *Plates*, besides the *excellencies* of the *Subject*, will merit of the *Reader* that he pardon some few slips of the *Press*. As by mistaking *Capital* for *Capitol*, *Colonus* for *Colonus*, c. 1. 2. &c. *Model* for *Model*, c. 37. 39. &c. and in some of the rest; the most material being in *Book* to *St. J. Den* & *resumption*. *Commissioners*, p. 48. l. 6. for *fast*. *Book*, p. 118. l. 40. r. *Albert*. p. 167. l. 5. r. for *man*. p. 121. l. 16 r. *Precepts*. p. 130. l. 22. r. which for *Model*. p. 140. l. 29. r. *Panders*. &c.

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